WORLD THEATRE

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INTERNATIONAL THEATRE INSTITUTE

Congress and Festivals

THE PARIS CONGRESS
(JUNE 1950)

WELCOME TO OUR FRIENDS

To all representatives of National Centres who in their devotion to the cause of the theatre and their will to serve this cause on an international level, will grant us the pleasure and honour of their presence at the Paris Congress and Conference-Exhibition on Theatre Architecture; to all our friends who so capably and clearly realise the benefits of this indispensable union to the cause of culture and world peace; and to those who share our belief that this Institute is the most useful and valuable of international organisations, we of the French Centre are proud and glad to offer a most cordial welcome, and to express the great value we attach to the work of the coming Paris Congress.

ROGER FERDINAND
President of the French Theatre Centre

TWO GREAT INTERNATIONAL DRAMA FESTIVALS
UNDER I.T.I. SPONSORSHIP

THE MAY FESTIVAL AT FLORENCE

The next May Music Festival of Florence favourably received the proposal of the International Theatre Institute, in agreeing to devote a considerable part of this year's programme, from 25 th May to 13 th June, to theatrical productions. The United States will be represented by an American play which is to performed by an Italian company, and Italy itself will send to Florence the "Piccolo Teatro" of Milan and that of Rome, as well as the companies of Pagnani-Cervi, Busaggio-Dal Monte, Ruggero-Ruggeri and Eduardo de Fillipo.

In this way the Theatre Festival will serve toward the goal of increased understanding between nations and of fostering the mutual acquaintance of their peoples.

PARISO VOTTO
Superintendent of the Maggio Fiorentino

JUNE FESTIVALS IN ZURICH

This year the International Theatre Institute will share the sponsorship of the Zürich Festival with the City authorities. The Opera will offer Mozart and Beethoven, under the direction of Fritz Busch and F. Robert Denzler; some unpublished works of Honegger and Frank Martin; opera companies from Paris and Italy will give their own productions of Massenet, Rossini, and Puccini, conducted by André Cluytens and Antonio Votto.

The Schauspielhaus will present a new production of *Romeo and Juliet* by Oskar Wälterlin, and Augustin Moreto's *Donna Diana* will be revived in the park of the Villa Wesendonck (Producer : Leonard Steckel). Leopold Lindtberg will produce *Das gerettete Venedig* (Venice saved) by Hugo von Hofmannsthal. Louis Jouvet will be presenting Molière's *Ecole des Femmes* in the decors of the late Christian Bérard, the Piccolo Teatro di Milano will give Goldoni's *Servitore di due Padroni,* and the London Old Vic, Shakespeare's *Hamlet* and Goldsmith's *She Stoops to Conquer.*

OSKAR WÄLTERLIN
Director of the Zürich Schauspielhaus

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AUSTRIA, BELGIUM, BRAZIL, CHILE, CZECHOSLOVAKIA, GERMANY, ISRAEL, ITALY, NETHERLANDS, NORWAY, NEW ZEALAND, PERU, SWEDEN, SWITZERLAND, UNITED KINGDOM, UNITED STATES, UNION OF SOUTH AFRICA

The cover is by VICTORIA NAT

The decorations are from drawings by BERAIN *and other ornamental "motifs" of the XVIth century*

OUR aim is two-fold, or, more precisely, it has two aspects.

In the present struggle of all men of good will towards international understanding and co-operation, the efforts of the diplomatists are not sufficient. Each and every one of us must do all in our power to weave a strong fabric of common interest uniting us to our fellows in other countries.

It is in this spirit that the International Theatre Institute decided at its last Congress to bring out this magazine. " World Theatre ", is, above all, the occasion for a friendly conversation over the frontiers and across the seas. In the long run there is no reason why it should not introduce and bring together, actors, authors, designers, directors, producers, critics, architects, and, in short, all those who are concerned with the theatre throughout the world.

There is no doubt, however, that these specialists will be much more interested in our aims if they are accompanied by a concrete objective. In this period of reconstruction and reorganisation our magazine will not be merely a tribune of friendship, but a rallying point of information from which all can learn about new works, technical discoveries, and the original and experimental trends appearing in different parts of the world. It is absurd to think that in each country in turn the same efforts are made to solve technical problems to which satisfactory solutions have already been found elsewhere.

Above all, everyone knows that a theatre which lives on itself alone is quickly doomed to paralysis.

Thus, while serving a high ideal, " World Theatre " will render solid service, and, we hope, will soon become of indispensable practical assistance to all those whose minds are not closed to the experience of others.

We have no theory to propound, and we believe that the moment is premature to establish the doctrine, or even to lay down the lines of the general policy of the magazine. In collecting the material for the first numbers our only desire is that, by the light of present achievements, some glimpse may be caught of the future of the theatre. *In this, the international view-point may be of assistance to us, as, seen from a distance, the lines of attainment are more clearly distinguishable, and it is perhaps, easier to follow their direction.*

In thus admitting our secret ambition — that of helping to build the theatre of tomorrow on the foundations of the theatre of today, — we are, perhaps, raising hopes which we will be unable to realise. This will depend largely on the reception accorded to our magazine, and we would therefore like to take this opportunity of thanking Miss Katharine Cornell, and Messrs. Atkinson, Barrault, Freedley, Ferdinand, Kanin, Nicoll, Salacrou, Saint-Denis, Simonson, Touchard, Wâlterlin and Sir Laurence Olivier, who have been good enough to send us messages of encouragement and good will.

Without forgetting the Secretaries of Centres, we would also like to offer a special vote of thanks to Miss Elisabeth Markus (Austria), and to MM. Fred Engelen and Honoré Lejeune (Belgium), Jan Kopecky (Czecho-Slovakia), Herbert Ihering and Walter Unruh (Germany), Ivo Chiesa and Ettore Gaipa (Italy), Leonard Schach (Union of South Africa), Joseph Macleod (United Kingdom), without whom the ample material which we are presenting today could not have been collected. Long may their example be followed!

Rosamond Gilder	Llewellyn Rees	René Hainaux
Chairman of the Editorial Committee	Chairman of the Executive Committee	Editor-in-Chief

FRANCE

MY DOUBTS AND MY BELIEF

by Jean-Louis BARRAULT

LETTER 1

Although the artist, whatever he may be, has wonderful moments of well-being, of enthusiasm, even of intoxication, he also suffers moments that are troubled, uneasy, and full of anguish and despair.

" The study of Beauty is a duel wherein the artist cries out in fear before being defeated ", as Baudelaire said in his " Confiteor de l'Artiste ".

All artists, whether they be painters, musicians, sculptors or poets, know and dread these moments of depression, these sudden moments of winter, or rather these sensations of bleakness when the sun seems to steal away.

Take Ingres sobbing with despair before his canvas.

Each one feels this despair, I am sure, but not all show it. It comes in spite of oneself.

Such moments of depression have often made me think of a car engine that has not been put into gear. The engine turns, rapidly gaining speed, but not being connected with anything, it just races. When too much petrol is pumped in, and the engine suddenly stalls, we say that it is flooded. The fuel has drowned the spark.

In these moments of depression, the artist also is drowned : he is overwhelmed by the fire of his temperament.

I believe that such a condition is born only of lack of unity, due either to laziness or to excess of work.

If any art is more prone to this danger of separation than another it is certainly the theatre.

The case of a painter is simple. He is alone, quite alone in his studio, except for his canvas

and his palette; he can work independently; (though this is not easy, I admit).

The case of a poet is even simpler. He is more than alone : he is ultra-solitary, hardly confined by space at all, feeling his way forward from within himself.

But the case of the theatre seems to be a challenge to art — truly a dangerous challenge to art. Here we have this stage which might be compared to a public square where all the arts meet, each one trying to draw the most attention; where something is being brought to perfection by several people at once, and which will only assume its final and true aspect, in the near and unchangeable future, before a much more considerable assembly : the Public.

This savours of provocation, of heresy, for art " a priori " implies the individual and not the mass. The well-known example of a cathedral is not really appropriate. There, each capital is the work of a particular individual who creates it as a masterpiece of his own. But things would not go so well if a capital, or a bas-relief were left to the multiple and contradictory imaginations of several sculptors at the same time! What pandemonium, what chaos!

Can you imagine several ardent lovers all deciding one fine day to love the same woman, at one and the same time? All together, desperately in love with this woman. What a scandal!

But in the theatre, this is often the way...

As a result of this general scramble from which it cannot be disentangled, the theatre is without doubt the most divided of all the arts, and the worst threatened with impurity.

André Gide, referring to a lecture given by Jacques Copeau, once wrote in his " Journal " : " ... His immense effort remained without any direct relation to the epoch. He was struggling against the epoch, as any good artist must do. But dramatic art has this frightful disadvantage, that it must appeal to the public, count with, and on, the public. This is indeed what made me turn away from it, more and more convinced that truth is not on the side of the greatest number. Copeau, though claiming not to, was working for a select few. He wanted to lead to perfection, to style, to purity, an essentially impure art that gets along without all that ".

When he falls prey to these moments of depression, even the theatre artist is justified in asking himself if the theatre is truly an art.

I am going to make a confession to you. This happened to me, and I almost renounced the theatre.

But I must add immediately that this will not happen again, for my faith has been restored. The theatre is an art, a pure art, necessary and independent.

Let me tell you how this came to be proved to me.

I had been asked to stage an open-air programme at the Stade Roland Garros which included the " Suppliants " of Aeschylus, and a play written by André Obey, on sport, entitled " 800 Metres ".

There I came across Charles Münch who led the orchestra and the choir, who were wearing white linen suits and little white hats.

Such a wonderful man, Charles Münch!

Let me say in passing that we were almost knocked out by the most beautiful sun — it was in June.

I had had the idea of asking Henri de Montherlant for an introduction to the programme. The author of " Eleven Before the Golden Gate " seemed to me the best qualified to present such a programme.

To my discomfiture Montherlant refused, saying that, for him, the theatre was a useless art; that all his senses and his imagination were satisfied by the other arts and that the theatre could not be more than a second-rate means of playing to the public taste.

When I defended myself by mentioning Racine to him, he replied that he would prefer a hundred times to read Racine at home, for in this way he could stop where he wished to go over a particular speech, and that no actor, no set-designer, no producer could ever provide him with such a spectacle as he imagined when reading Racine to himself. What human being alive today could approach the beauty of Hippolyte? Who could read the verses better than his own eyes? And so on.

I went away completely bewildered.

I was in despair and asking myself, in my turn, if the theatre were really an art.

For it to be an art, it must be able to bring me something that nothing else could give.

Painting, sculpture, all the plastic arts, satisfied my eyes.

Music... my ears.

Poetry... my imagination.

I even went as far as the culinary art and the " crousti de queues d'écrevisses " which satisfied my palate.

I became mad and desperate. There was apparently no place left for the theatre.

So I was following a useless profession, one that was impure, vulgar, and second-hand.

I, who had dreamt so much of devoting myself to Beauty, how I had gone astray! I should have to start all over again.

To understand my distress, imagine a carpenter who suddenly realises that he has given his life and the sweat of his brow to the cultivation of weeds.

So, this was despair.

Then one fine day all became clear, and the light returned.

My senses were satisfied by the other arts, certainly, but only one at a time.

A painting; my sight, but my sight alone.

Then a concert; my hearing, but hearing alone.

Never the two together and simultaneously. That is to say at an exhibition one might as well be deaf, and at a concert, blind — or at any rate, one wishes one were, (which would save one from the stupid remarks that are to be heard around a painting, or the sight of musicians who sometimes look so bored during a concert).

Never sight and hearing at the same time, which would account for that impression of reconstruction, of evocation or souvenir that a painting or a piece of music gives us. I do not take into consideration orchestral conductors; they no longer resemble anything — they are what they are!

Soon I realised that only simultaneous perception by sight and hearing could give me a real reconstruction of the present, like those twin binoculars which alone can give depth.

Having for some time rejected the theatre, I could now prove the necessity of inventing an art independent of the other arts, an art in its own right that would make use of sight and hearing at the same time — " ... amaze indeed the very faculties of eyes and ears ", as Shakespeare says — and which would reconstruct the present.

The Present, the Presence : growth, movement. I soon saw that I had not invented anything new at all, but that I had gone back to the theatre itself. My faith was found again.

As you see, " like the trout, I prefer to go upstream ".

LETTER II

Paris, 14th March.

TODAY if you don't mind, we are going to leave the stage, the " boards " as we say, and crossing the footlights in a single bound, I am going to sit next to you in the auditorium and we will consider the art of the theatre from the standpoint of the " ideal spectator ".

Here we are in the theatre, which is crammed full. We are seated in rows, elbow to elbow, and all watching the same point. All ready to applaud if we are pleased, and equally prepared to break the place up if we are not satisfied. In any case, we are available, receptive, willing, and waiting for only one thing : to be gripped, spellbound, subjugated, or hypnotised by the events on the stage. Our hearts are ready to beat as one.

For us to have come together in this theatre, we must have obeyed certain laws.

Which laws?

Let us leave the surface and try to penetrate further into the substance.

There is above all the law of the bystander. Just like the bystander " simply curious, with a stupid brutal curiosity that wishes neither ill nor well ", we in this theatre are quite fresh, and open beforehand to every emotion.

Beyond this law of the bystander we find the attraction of disaster, the fascination of the test, of the struggle, of distress; in short, the love of the storm.

It is this that makes the ocean such a great success.

We in this theatre are like a crowd assembled on the shore, watching a wonderful but terrible spectacle in the unleashed fury of a sea on which ships in distress are fighting for survival.

This " watery mountain ", the inexorable sea, is Destiny.

Manhandled, wind-lashed, heeled over, capsized, lost, these ships are men.

Truly, a shipwreck, or better still the triumph of man at grips with the elements, this is the theatre, and this is what we expect of it.

To the law of the bystander which gives us enjoyment, and the love of the storm which gives us a sense of grandeur, we must add escape and illusion.

There is a part of each spectator that stays hidden, only coming to the surface when it finds itself in a more sublime situation. There is this wish for release, to forget for an instant the everyday life in suddenly starting to live an idealised existence. A wish to draw oneself out, to forget oneself and to seek the illusion for a few hours of sharing a life that is crystalline, bejewelled, admittedly imaginary, but for which one is not obliged to pay a daily reckoning.

Escape and illusion : this is the realm of dreams, and this is why the art of the theatre is specifically the art of dreams.

" Whilst awake, men live a communal, shared life, but when asleep they live a life that is their own ". To complete, if it were possible to complete so rapid an analysis as this, we must add the need to cleanse oneself spiritually. And here, I believe, is the most important point in the social interest of theatrical art.

For in the theatre justice reigns, and must reign supreme.

Every spectator is partly a jury within himself, but to be a true jury there must be several members, and their individualities must be suppressed in collective action.

All of us in this theatre, taken singly, would be incapable of administering justice, for we would be prejudiced by our separate inclinations. One woman might admire the dangerous charm of the traitor, one white-haired old gentleman be indulgent toward the young girl who has gone astray, another might wish for the swaggering villian to succeed, and so on. Only the audience in its entirety has a sound judgement, a true judgement on life, the word 'life' being considered in its broadest sense.

This tempest that breaks before us, with all these ships struggling for survival, is in fact the image of all our own conflicts, conflicts we recognise as having lived ourselves, that we have seen others live through, or that we are destined to live through later.

All these conflicts present problems of rights. Each of the elements of these conflicts has good reasons for its actions, and believes itself to be in the right.

Othello, Iago and Desdemona all have their reasons and are justified in their own eyes.

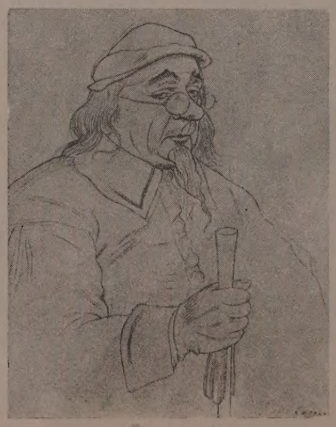
But who amongst them will be right? Life is such that, for survival, it must suppress humanity's excesses, must punish the prejudicial conduct of men; must punish, not to humiliate nor according to debatable laws of good and evil, but to re-establish harmony and adjust the balance of the world. In modern times, the word " purge " has come to have a meaning of wonderful aptness. Life, like a clock, must run exactly.

In the theatre, exactitude and justice go hand in hand. And the spectator who is a witness, with a beating heart, to such a " purge ", to such a tragic adjustment, finds himself 'adjusted', cleansed and refreshed.

If this art of the theatre, whose unfolding the spectator has just witnessed, has by its example satisfied some sense of justice in him, this spectator will go home fortified, revivified and wiser.

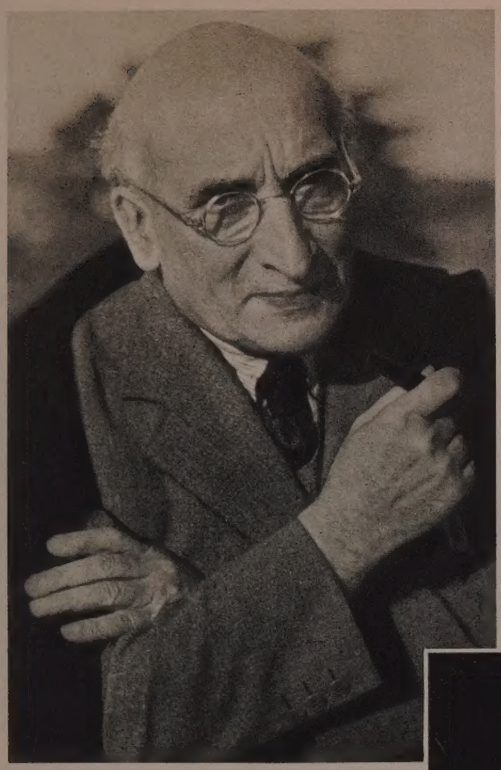
It is in this way above all that the theatre is, among the arts, one of the most useful to society.

Jean-Louis BARRAULT



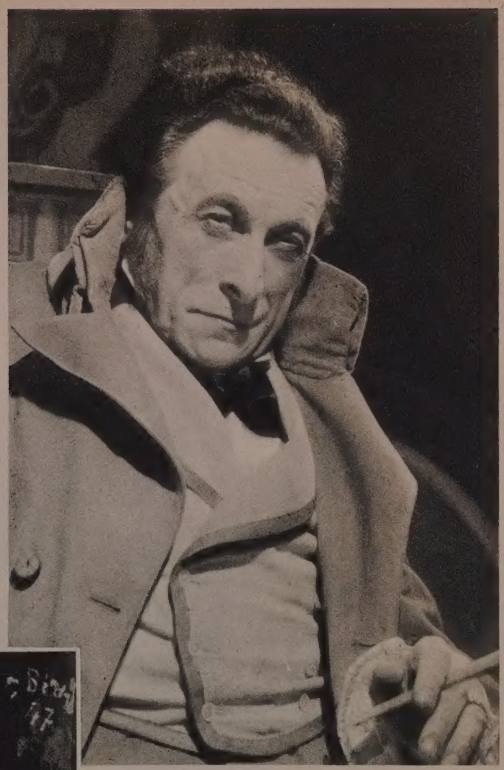
PIERRE BERTIN
Drawing by Ed. Maurice Perot.

In the role of Géronte in Molière's "Les Fourberies de Scapin" (Théâtre Marigny, 1949. Directed by Louis Jouvet).

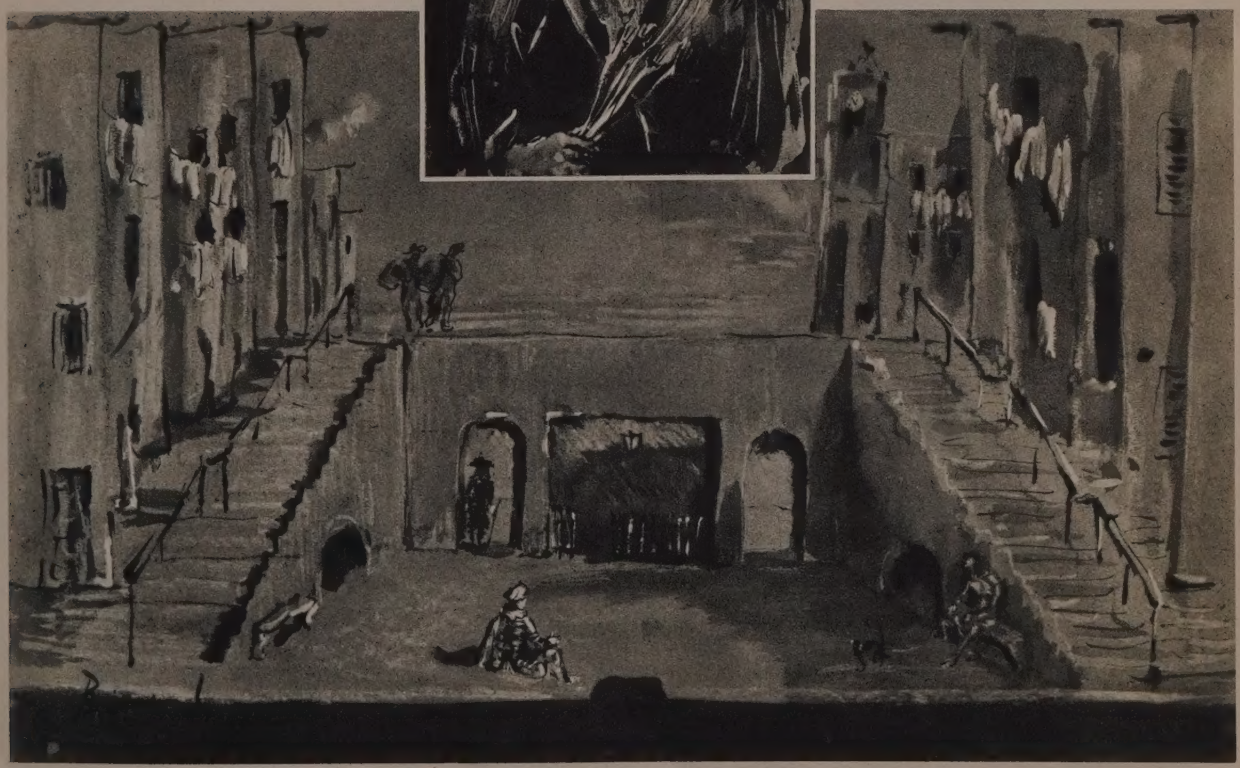


JACQUES COPEAU

CHRISTIAN BÉRARD

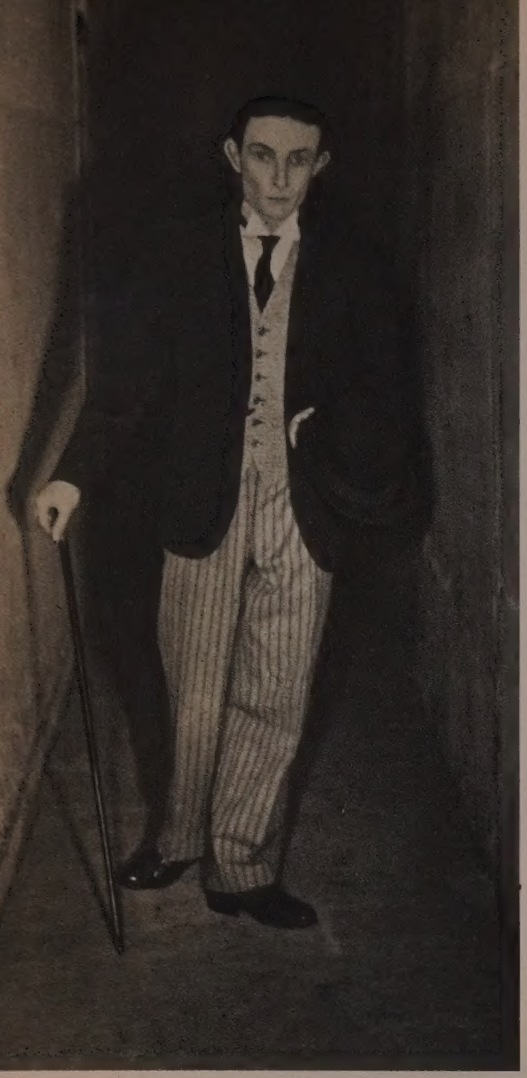


CHARLES DULLIN



LES FOURBERIES DE SCAPIN, *de Molière. Mise en scène de Louis Jouvet. Décor de Christian Bérard. Compagnie Madeleine Renaud-Jean-Louis Barrault. 1948. Théâtre Marigny.*

LES FOURBERIES DE SCAPIN, *by Molière. Directed by Louis Jouvet. Settings by Christian Bérard. Madeleine Renaud-Jean-Louis Barrault Company. 1948. Theatre Marigny.*



EDWIGE FEUILLÈRE *dans* PARTAGE DE MIDI, *de Paul Claudel. Mise en scène de Jean-Louis Barrault. Décors de Félix Labisse. Compagnie Madeleine Renaud-Jean-Louis Barrault. 1948.*

JEAN-LOUIS BARRAULT *dans* "LE PROCÈS" *de Kafka.*

EDWIGE FEUILLÈRE *in* PARTAGE DE MIDI, *by Paul Claudel. Directed by Jean-Louis Barrault. Settings by Félix Labisse. Madeleine Renaud-Jean-Louis Barrault Company. 1948.*

JEAN-LOUIS BARRAULT, *in* "LE PROCÈS" *by Kafka.*

LE PROCÈS, *de Kafka. Adaptation d'André Gide. Mise en scène de Jean-Louis Barrault. Décors de Félix Labisse. Compagnie Madeleine Renaud-Jean-Louis Barrault. 1947. Théâtre Marigny.*

LE PROCÈS *(The Trial) by Kafka. Adaptation by André Gide. Directed by Jean-Louis Barrault. Settings by Félix Labisse. Madeleine Renaud-Jean-Louis Barrault Company. 1947.*

UN TRAMWAY NOMMÉ DÉSIR, *de Tennessee Williams. Adaptation de Jean Cocteau. Mise en scène de Raymond Rouleau. Décor de Lila de Nobili. Théâtre Edouard VII. 1949.*

LOUIS JOUVET, *dans* "DON JUAN", *de Molière. Costumes de Christian Bérard. Théâtre de l'Athénée.* Photo Lipnitzki.

UN TRAMWAY NOMMÉ DÉSIR *(A Streetcar named Desire), by Tennessee Williams. Adaptation by Jean Cocteau. Directed by Raymond Rouleau. Settings by Lila de Nobili. Theatre Edouard VII. 1949.*

LOUIS JOUVET, *in Molière's* "DON JUAN". *Costumes by Christian Bérard. Theatre de l'Athénée.* Photograph by Lipnitzki.

L'HOMME DE CENDRES, *d'André Obey. Mise en scène de Pierre Dux. Décor à éléments mobiles de Roland Oudot. Comédie Française. 1949. Salle du Luxembourg.* Photo Lipnitzki.

L'HOMME DE CENDRES *(The Man of Ashes), by André Obey. Directed by Pierre Dux. Interchangeable settings by Roland Oudot. Comédie Française, Salle du Luxembourg. 1950.* Photograph by Lipnitzki.

MARIA CASARÈS ET MICHEL BOUQUET *dans* "LES JUSTES" *d'Albert Camus. Théâtre Hébertot. 1949.*

MARIA CASARÈS AND MICHEL BOUQUET, *in* "LES JUSTES" *by Albert Camus. Theatre Hébertot. 1949.*

HÉLOISE ET ABÉLARD *de Roger Vailland. Décor de Soulages d'après le dispositif scénique de l'auteur. Mise en scène par Jean Marchat au Théâtre des Mathurins.* Photo Lipnitzki.

HÉLOISE ET ABÉLARD, *by Roger Vailland. Settings by Soulages. Directed by Jean Marchat. Theatre des Mathurins.* Photograph by Lipnitzki.

La Compagnie Grenier-Hussenot, avec sa mise en scène de LILIOM. *Décors et costumes de Jean-Denis Malclès.*

The Grenier-Hussenot Company in it's production of LILIOM. *Settings and Costumes by Jean-Denis Malclès.*

L'AMPELOUR *d'Audiberti. Décors et costumes de Catherine Toth. Mise en scène d'André Reybaz. Théâtre des Noctambules. 1950.* Photo Lipnitzki.

L'AMPELOUR *(The Emperor), by Audiberti. Settings and costumes by Catherine Toth. Directed by André Reybaz. Theatre des Noctambules. 1950.* Photograph by Lipnitzki.

GABY SYLVIA *dans* "LE DON D'ADÈLE" *de Pierre Barillet. Comédie Wagram.* Photo Lipnitzki.

GABY SYLVIA, *in* "LE DON D'ADÈLE" *by Pierre Barillet. Comédie Wagram.* Photograph by Lipnitzki.

from Cecil Beaton

UNITED KINGDOM

☆

from Rex Whistler

STATE AID FOR THE THEATRE

by Tyrone GUTHRIE

1940 was the date when the people of Great Britain decided that a little state support — "Encouragement" was the delicate term used should be given to certain arts which had, till then, been dependent entirely upon private financial enterprise.

It is significant that the decision was only taken when the nation found itself in a truly desperate position. There is, I think, something noble as well as amusing in Old Britannia choosing this particular moment to add paint-brush, harp and buskin to her traditional accoutrements of helmet, shield and trident. The decision symbolized an awareness that something more than military, more than physical and practical values was involved.

It symbolized too an awareness, at that time perhaps not wholly conscious, that an era of Private Patronage in Great Britain was over — certainly for some generations, perhaps for ever.

I do not think that any disinterested person could seriously deny that the assistance of the state has been useful, that is has promoted a number and a standard of productions that could not possibly have been achieved in the last decade by Private Enterprise. That the Community, expressing itself through Parliament, has not repented of its decision to aid the theatre is shown by the steadily rising allocation of funds to the Arts Council; by Parliament's vote of a million pounds towards a National Theatre; and by the passing of an act whereby theatrical enterprises may, if a municipality so wills, be backed out of municipal funds.

It would no doubt be possible to maintain that since 1940 the community might conceivably have been better served theatrically for the same expenditure of funds. That is not in question. No one and no institution is perfect. Bad productions as well as good ones have been made with state assistance. That proves nothing against state aid as a principle.

It might also be contended that, even if state aid has raised theatrical standards, that is no way for a community to squander its funds. The argument might be used, frequently is used, against any non-utilitarian activity. One has heard it applied to the Church, to universities, to research fellowships, to schemes of any and every kind that do not promise an immediate and tangible return in terms that can be assessed.

The trouble about art in general, and the theatre in particular, is that its effects are only partially assessable; and the assessable part is not, in my view, the most significant. The only way the effect of a theatrical production can be practically assessed is in terms of box-office, of popularity—a quantitative standard, that gives only the roughest and most misleading indication of quality. Any qualitative judgement, including that of professional critics, must be solely subjective.

The "Commercial Theatre" is at a great advantage over the "Artistic Theatre" in that its success is immediately apprehensible. It does not matter whether the play be Three Men on a Horse *or* King Lear; *it does not matter whether it be well done or ill; if it is popular, if it makes money, it is A Success. Whereas if the aim of a theatre is artistic, success resides solely in the eye of a beholder. An unpopular production may be brilliant in the judgement of a few, but no one can tell if they are right or wrong. There is no absolute standard of artistic excellence.*

Now until 1940 *in Britain the theatre had managed fairly well under Private Enterprise. Down the centuries no community, except perhaps the Athenians in their brief and matchless heyday, produced so bright a galaxy of theatrical writers and players. At the same time it must be remembered that very few of the finest achievements, and virtually none of the pioneering was done by "commercial" managers. Side by side with the commercial men there were always a few people of taste and enthusiasm prepared to back their fancy.*

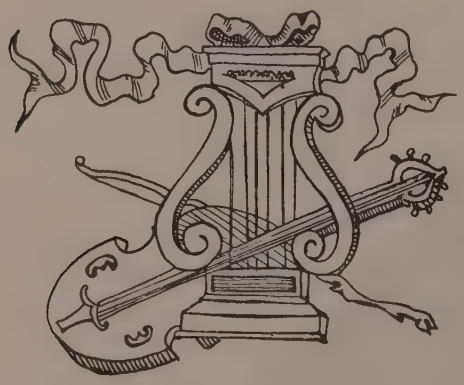
From about 1600 *until* 1940 *Britain, being a rich country, never lacked for rich and discriminating private patrons. That is the reason that a state theatre was still not a necessity in the cultural life of Britain, long after almost every other European country had grown to depend upon state aid for all important theatrical undertakings, except those of the avant-garde (whose importance must never be under-rated) and those which obviously came under the category of "show-business" and could therefore be dispensed with if they did not pay their way.*

That, in my view, is why the United States still relies solely upon Private Enterprise to provide theatrical sustenance. America is still so rich that there is, as yet, no lack of private patrons ready to back their fancy. Their fancy may not always, by European standards, show a very distinguished or sophisticated taste. But who are we to judge? And, in the last decade, the American Theatre, under private enterprise, has made as good a showing as any of the state aided theatres in the world.

In brief, while I think it of the utmost importance to the spiritual and fiscal health of the theatre, and thence to the health of the community, that commercial success should not determine the survival or the elimination of a play or a player, it must be remembered that the sole alternative to "commercial" theatre is not state aid.

Those communities which are rich enough to afford he luxury of private patrons may conceivably be in the vanguard of artistic organization, not just at the tail of the hunt.

TYRONE GUTHRIE.



THE ORIGINS OF THE ARTS COUNCIL OF GREAT BRITAIN AND ITS PRESENT PROBLEMS IN THEATRE

by JOHN MOODY

OF recent years the State has been gradually taking the place of the rich private patron of the Arts, who is rapidly disappearing. But luckily in this country the State does not profess to have the taste and creative understanding of the private patron, although it has a far wider power to organise opportunities and markets for the Artist. So it has compromised and created a foster-patron, the Arts Council, which has the necessary artistic experience and through whom the artist is paid by the State instead of by private finance.

The Arts Council of Great Britain was officially formed on August 9th, 1946. Up to that date, there had been a wartime organisation known as « The Council for the Encouragement of Music and the Arts » (C.E.M.A.), which included the Visual Arts and Drama. That year, a Royal Charter was granted by the King, similar to that of the B.B.C., with an annual grant from the Treasury. This meant that though Parliament provided the finance and the Chancellor of the Exchequer nominated the members of the Council, the Council itself had the great advantage of being an independent body free from any direct Governmental control in its policy, provided it followed the main objects laid down in its Charter. These were to raise the standard of the Arts and to make them more accessible to the public.

THE HISTORY OF C. E. M. A

C.E.M.A. started on January 1st, 1940. It was financed by the Pilgrim Trust and later, jointly, by the Trust and the Ministry of Education. With the closing of the theatres in London, tours were started under its auspices to large and small towns in the provinces and even to outlying villages. The first to organise Companies for C.E.M.A. were the Pilgrim Players : then the Old Vic Theatre took *Macbeth* to the mining communities of South Wales and *Twelfth Night* and *The Stoops to Conquer* to the industrial towns of Lancashire and the North; and Sadlers Wells sent popular operas with two pianos instead of the orchestra. The Old Vic and Sadlers Wells even moved their headquarters to Burnley in the heart of industrial Lancashire.

C.E.M.A. spread rapidly and soon became the civilian counterpart to " E.N.S.A. " (which provided the Services' entertainment). In 1942 the Government put up a large number of National Service Hostels for workers in ordnance and other wartime factories. These were often many miles from the nearest town, and were equipped with excellent little theatres. C.E.M.A. itself went into management to the extent of six or seven companies of its own, sent out especially to tour these hostels. Here, they found an exciting new public, who were equally excited to find the Drama, especially as they had nowhere else to go. I shall never forget my own apprehension at playing in *The Importance of Being Earnest* to a large audience of factory girls of whom nearly 90 % had never seen any stage performance with flesh and blood actors, and the wonderfully warm and alive response we had from them.

In 1942 the Pilgrim Trust retired, and the Ministry of Education took over the entire financing of C.E.M.A. It was realised that plans must be made for something more permanent and less of an emergency measure. The standard of the Arts throughout the country must be raised. Up till 1942 London had not been included in the scheme. But now it was felt that by sharing in London's productions, the provinces would get a better standard. The Old Vic returned to London, and Tennent Plays Limited, which was a non-profit-distributing offshoot of the big commercial firm of H.M. Tennent Limited, and which had already been exempted from paying Entertainments Duty by H.M. Customs and Excise, was taken into association with C.E.M.A. This did not mean necessarily that they received money from C.E.M.A. (in fact, they did not) but Association meant that their bona fides as a genuine artistic venture was guaranteed by C.E.M.A.

ENTERTAINMENTS TAX EXEMPTION

It should be emphasised perhaps at this point, that the Customs and Excise can grant exemption from

Entertainments Tax to any non-profit-sharing company constituted according to the Finance Act which is, in accordance with the terms of that Act, performing plays of a "partly educational" nature. The Arts Council does not take into association any company until *after* it has been granted tax exemption by the Customs and Excise. This "partly educational" phrase is open to very wide interpretation. At first, a committee of three was appointed by the Customs to assess the plays submitted for performance; but it was found to be impossible to decide which plays (especially modern ones) were specifically educational and which were not. So in 1946 the Act was altered to apply to managements which had a "partly educational" *policy*. This meant that, provided their policy, when seen over a whole year, was of a "partly educational" nature, each play was not scrutinised individually, and non-profit-sharing companies, such as Repertory Companies, were allowed a certain percentage of less "educational" works to help balance their budget. This indirect subsidy which returns to the management 15 % of their gross takings otherwise exacted by the Customs, is a very important one, and much sought after by managements willing to be non-profit-sharing. There are 150 of them in association with the Arts Council and nearly 7,000 others getting tax exemption — mostly amateur Companies.

THE FIRST STATE SUBSIDISED THEATRE

At the end of 1942 the historic Theatre Royal at Bristol, built in 1776, was in danger of being turned into a warehouse, when a number of public spirited citizens bought it and vested it in a Board of Trustees. C.E.M.A. took a lease of it, restored it and opened it, thus making it the first State subsidised theatre in the country. It was opened as a touring theatre and took in, among others, the many C.E.M.A. companies on the road. And it also made history for a State subsidised theatre by paying its way handsomely for the next three years. But the great difficulty from the artistic point of view was to maintain the standard with these touring companies, which, of necessity, were not all of the same excellence.

The Old Vic Company meantime had formed a successful Repertory Company at the Playhouse, Liverpool, which also succeeded in more than paying its way, as well as mounting a high standard of productions and building up the Old Vic's provincial reputation. The London Company was reformed at the end of 1944, with help from C.E.M.A., under the leadership of Ralph Richardson and Laurence Olivier, and put on a brilliant series of productions at the New Theatre, starting with Tyrone Guthrie's production of *Peer Gynt*. In 1942, Tennent Plays ran a classical Repertory with John Gielgud in charge, at the Haymarket. In spite of some excellent productions, including that of Gielgud as the outstanding Hamlet of our time, the season was not altogether a financial success : the cost of performing in repertory is so very much greater than in plays put on for a run, and Tennent Plays received no direct subsidy.

THE ARTS COUNCIL IS FORMED

In June of the next year Parliament agreed that C.E.M.A. should go on as the Arts Council of Great Britain. 1945 was the crest of the financial wave in the theatre. Audiences still had the wartime urge for plays of more than frivolous content, and still had money in their pockets for the theatre : with wartime austerity there was not much else they could do with it. The London theatre was flourishing and at its most brilliant, and in the remainder of the country, thanks to C.E.M.A. 's efforts, there was a larger and more enthusiastic public than there had been for the last thirty years.

Then suddenly, soon after the end of the war, a big change came about. The public found it no longer wanted serious plays — in fact, it hardly wanted plays at all — and in the provinces especially it almost blew the theatre to bits with its huge sigh of relief that the war had ceased. This was a very critical moment. If it had been realised that the workers in the remote hostels and all those who had been evacuated with their offices and had patronised the theatres partly because they had no home life, would slip away from the theatre, especially "good" theatre, they might have been won back sooner by a more compromising policy of giving them the lighter fare they were requiring, rather than what was "good for them" in more intellectual fare; but it was one of those cases where it is easy to be wise after the event.

The overall plan of the Council at this time was developed in two spheres : in London there were highly polished companies, such as the Old Vic, Tennent Plays, the London Mask Theatre (the latter doing modern plays); and on the fringe of London, the Company of Four at the Lyric Theatre, Hammersmith, an adventurous company, subsidised from the profits of Tennent Plays Limited, trying out a variety of new plays and classics, with promising young actors and producers; the Mercury Theatre, with a specialised programme of new verse plays by young poets; and the Embassy Theatre, with a more conventional programme, largely of "try-outs" for the West End. In the rest of the country, there was a wide network of small Repertories, with weekly or two-weekly change of programme; regional Repertories, centred on a small base town, playing there for one week and touring a regular circuit of one, two or three night stands in the surrounding districts for the remaining two weeks; and, lastly, fit-up Tours to theatreless towns, playing in any suitable (or even unsuitable) halls they could find. This provincial policy was an expensive one, as transport for Tours costs extra money. In the mining districts some of this was provided by the Welfare Section of the Coal Board. The Arts Council found that Tours to the theatreless towns were best run under its own management, as also were some of its Regional Repertories, notably at Salisbury and Coventry. These Touring Repertories, although it often meant long journies to and from base each night, gave their Companies a chance to develop their acting by having sufficient time to rehearse.

SIR LAURENCE OLIVIER *in* "ŒDIPUS REX" *by Sophocles. Directed by Michel Saint-Denis. Settings by John Piper. Costumes by Marie-Hélène Dasté. Old Vic Theatre Company, 1945.* Photograph by John Vickers.

SIR LAURENCE OLIVIER, *dans* "ŒDIPE-ROI" *de Sophocle. Mise en scène de Michel Saint-Denis. Décors de John Piper. Costumes de Marie-Hélène Dasté. Old Vic, 1945.* Photo John Vickers.

LOVE'S LABOUR'S LOST, *by Shakespeare. Directed by Hugh Hunt. Settings by Berkeley Sutcliffe. Old Vic Theatre Company, 1949.* Photograph by John Vickers.

LOVE'S LABOUR'S LOST, *de Shakespeare. Mise en scène de Hugh Hunt. Décors de Berkeley Sutcliffe. Old Vic, 1949.* Photo John Vickers.

BORIS GODOUNOV. *Directed by Peter Brook. Settings by Georges Wakhévitch. Covent Garden Opera Company, 1948.*

BORIS GODOUNOV. *Mise en scène de Peter Brook. Décor de Georges Wakhévitch. Covent Garden, 1948.* Photo Roger Wood.

CINDERELLA. *Choreography by Ashton. Music by Prokofieff. Settings by Malclès. Sadlers Wells Ballet Company, 1948.* Photograph by Roger Wood.

CINDERELLA. *Chorégraphie d'Ashton. Musique de Prokofieff. Décor de Malclès. Sadlers Wells, 1948.* Photo Roger Wood.

RING ROUND THE MOON, *an adaptation of Jean Anouilh's "L'Invitation au Château" by Christopher Fry. Directed by Peter Brook. Globe Theatre, 1950.* Photograph by Hariston Royers.

RING ROUND THE MOON. *Adaptation de "l'Invitation au Château" de Jean Anouilh, par Christopher Fry. Mise en scène de Peter Brook. Globe Theatre, 1950.* Photo Hariston Royers.

On tour, the St. James Ballet rehearses on the beach. Photo "Illustrated".

Au cours d'une tournée en province organisée par "l'Arts Council", le St James-Ballet répète sur la Plage. Photo "Illustrated".

WINTERSET, *by Maxwell Anderson. Directed by Allan Davis. Settings by Larry Eggleton. Bristol Old Vic, 1948.* Photograph by Desmond Tripp.

WINTERSET, *de Maxwell Anderson. Mise en scène d'Allan Davis. Décor de Larry Eggleton. Bristol Old Vic, 1948.* Photo Desmond Tripp.

Experiments have also been tried in interchanging weekly Repertory Companies to give them more rehearsal times. But there are a number of disadvantages. The worst is that the public in any given district will never show anything like the same favour to a visiting company as to its own. The only way to overcome this is to have one large company for the two theatres under one management and give it a generic name like the Midland Theatre Company. The casts for each play are drawn from the pooled company and well mixed each week. Another difficulty is that it must be possible for the artists to get back to their own " digs " after the show : they are always very unhappy if they have to move digs every week if they are rehearsing fresh plays all the time.

THE BRISTOL OLD VIC

Perhaps the most important and constructive development in the Arts Council's plan has been the formation of the Bristol Old Vic Company at the Theatre Royal, under the joint management of the Old Vic and the Arts Council. Its enormous success has more than anything else brought about a change in direction in the Council's Drama Policy, made necessary by post war developments. In 1947 Hugh Hunt was put in charge to produce three-weekly Repertory of a largely classical nature. This Company has built for itself an international reputation as the foremost Repertory Theatre in the country, and in 1947-8 was paying its way, until the recent economic slump. It has supplied the Old Vic London Company in its present 1949 to '50 season, not only with its Director, Hugh Hunt, but with several members of the Company.

The change in the overall picture in the Arts Council's work during the last two years is of a growing interest in the Civic Theatre competing with declining economic conditions. Two particular factors, the wane of interest in the Tours to theatreless towns, as their novelty value decreased, and the greater accessibility of proper theatre in the cities by improved transport from remoter districts, have caused the Council to reconsider its policy, while financial conditions remain so difficult. Instead of touring so extensively the small town halls under uneconomic conditions in which it is very difficult to maintain good standards of theatre it will try to concentrate its energies and finances and raise standards.

A POSSIBLE CHANGE IN POLICY

The key to its policy from now on is likely to be to build up the major Repertories in the big cities on the lines of Bristol and to increase their number. The big Repertory can then become an artistic inspiration to the rest of the theatre, spreading its influence by sending out its own touring companies, where needed in its locality, and by acting as elder brother to the small Repertories in its district, taking on some of the Arts Council's responsibility of watching over their standards and helping with their practical organisation.

It is hoped that by building up the reputations of these Companies, directors will be persuaded to stay with the Companies they have created, going to London occasionally to do productions in the West End, and then returning to their company. When they have got a firm public for their theatre they can afford to build up a strong policy of plays, particularly new ones. It is far better for an author to have his play tried and polished in a proper theatre outside the Metropolis than in one of the better studios round London.

The Council, instead of spending two subsidies in sending tours out to remote parts as well as in subsidising Repertory Theatres that are not playing to capacity, is to try the experiment of subsidising, with combined theatre and travel tickets, busloads of people from the dates hitherto toured, bringing them into the nearest Repertory Theatre.

In the Autumn of 1950 (so as to be in time for the 1951 Festival on the South Bank of the Thames) the Old Vic Theatre Company hopes to leave the West End of London and go to its historic home on the South Bank of the Thames where it will play at more popular prices, and create new talent for itself rather than use only that which has already been successful in the West End. Here it will have working with it (besides the Theatre School, now removed to Dulwich) the Young Vic Company : this junior Company is principally a touring company, which will pay short visits to the Old Vic Theatre and which will also be able to experiment in new forms of theatre.

Another turning point in the Council's policy was the passing of the Local Government Act in 1948 which enabled Municipalities to spend up to the value of a sixpenny rate on entertainment — either in providing actual entertainment, or in putting up buildings to house it, or both. This meant that the financing of theatres and companies could be shared in varying proportions between the Municipality and the Arts Council. The Municipalities for the most part are inexperienced in the running of professional theatres, but as some of their members have run their own amateur companies, they sometimes feel quite qualified to run professional theatres. The Council has the unenviable job of trying tactfully to show them how to run professional as opposed to amateur theatre. Many, of course, are very helpful ; but it will be a very important part of the Council's work for a number of years to get these Civic Theatres started in the right way. The sort of difficulty that occurs is that a town of 30,000 population decides to put up a Civic Theatre; and it is difficult to make them see that a full time professional theatre cannot be made to pay without a large subsidy, if the population is less than 70,000. Statistics at present show that in a big city about 3 % of the population can be relied upon to go to the theatre each week.

The great shortage, at present, is of Directors for these theatres. Up till now the producer has usually directed the Repertory Theatre. But it is too much under present circumstances for one man to produce

all the time, and to cope with Local Authorities, taking the burden off their inexperienced shoulders, as well as dealing with the increased material and technical difficulties of running a theatre since the war.

The whole future of the theatre in this country largely depends on being able to find and train up first class Directors, and this is one of the Council's most important duties.

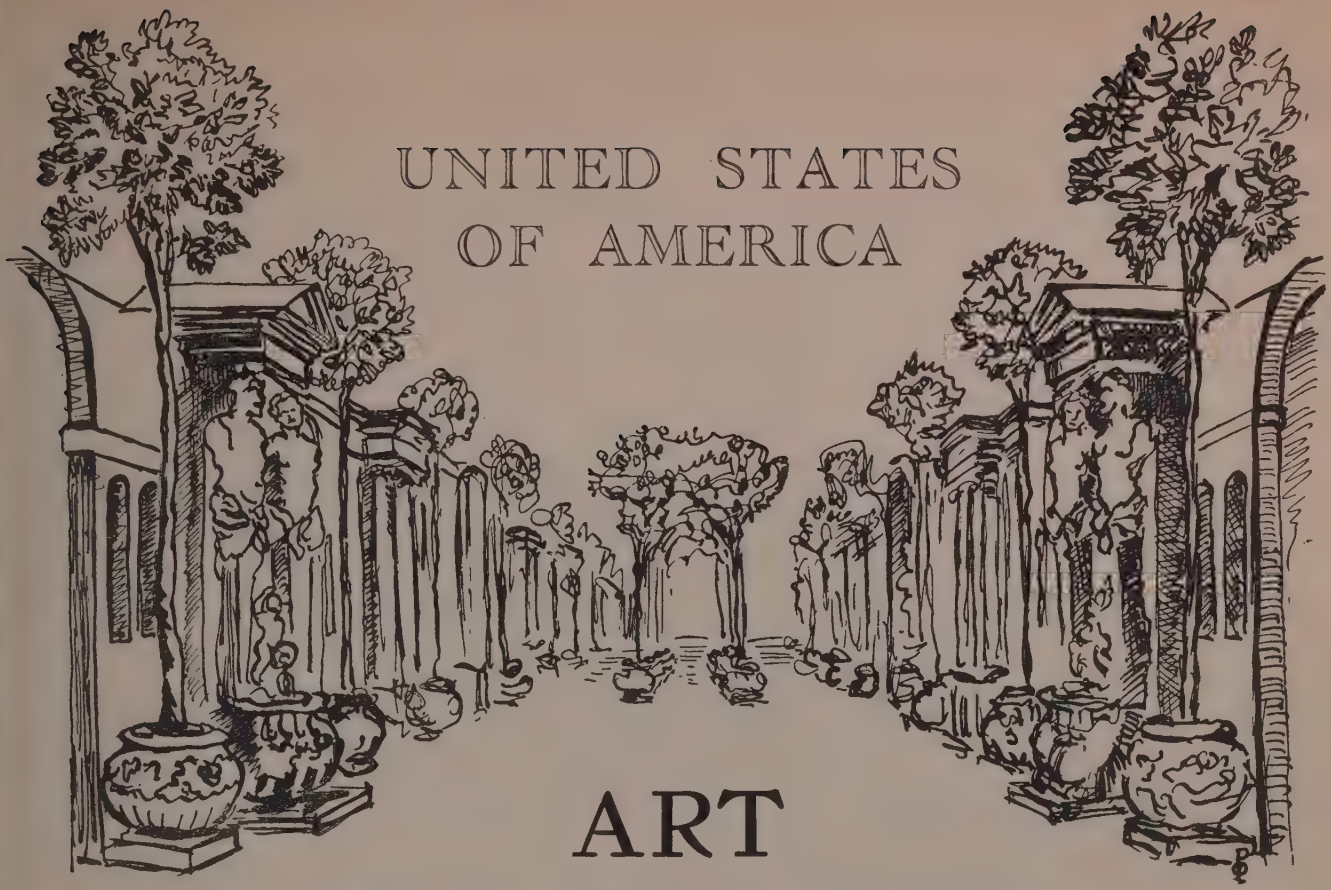
The building problem for Civic Theatres is just beginning. Hitherto, licences for building have been and are very difficult to get. But in a few years' time, we shall probably see building operations start for a number of new Civic Theatres as well as the conversion of existing buildings. The Council has started gathering such information on theatre building as is available (very little has been built since 1914) so as to be able to give practical advice on the necessary requirements to Local Authorities and their architects.

In London, the problem of theatre buildings is acute from a different point if view. Almost all the theatres in London (as well as the major provincial cities) are in the hands of a very small group of managers who work in close co-operation. Their main object is to make the bricks and mortar pay high dividend, rather than build up an artistic policy. This limits the chances of getting a theatre for any company that wishes to pursue an artistic policy, and is one of the biggest problems to be solved, but is not insoluble.

There are three types of management in the theatre at present. These are on a parallel with the inventor, the honest manufacturer of his invention, and the dishonest commercial exploiter of the same. In the theatre the inventor is the creative management such as the Old Vic has been, which often works in small " experimental " theatres or in Repertories, finding and building up new playwrights, actors, producers and so on. Like the inventor, these managements generally lose money. Then there is the reputable firm which gives those artists and plays already discovered full-scale productions with good remuneration in the West End of London. Lastly, the exploiter and debaser of good theatre, often linked with the " bricks and mortar " side of the business.

It seems to me that the future lies in finding a way in which the second type can carry the financial burden of the first, because it is the creative theatre on which the future depends. The second type — the semi commercial companies — often get the indirect subsidy of tax exemption: 15% on the gross. The Arts Council's allocation for Drama in 1948-9 was £ 90.000 for the whole country, little more than one city may receive on the Continent; and it will be a long time before there will be enough direct subsidy to meet the needs of the creative theatre, even if that were entirely desirable. So unless the creative management can be financed, either with larger subsidy, or out of the profits of those who use the talent they have created, the creative management will go bankrupt, and the flow of talent cease. It is the Arts Council's duty and anxiety to see that this does not happen.

JOHN MOODY
Drama Director of the Arts Council



ART AND INDUSTRY

THE U.S. THEATRE TODAY

by Rosamond GILDER

At the height of the 49-50 season the first page of the entertainment section of *The New York Times* carried two stories. One was written by our leading dramatic critic, Brooks Atkinson, the other by the gifted and highly successful producer-composer-librettist team, Rodgers and Hammerstein. The first deplored the mediocrity of our stage, the other two proclaimed its brilliance. The juxtaposition of these points of view was accidental, but the result was not only highly diverting but unexpectedly true, for the American theatre today presents a paradox. It is violently and inescapably commercial, for it has no help from any source but its heavily taxed box-office, it is centered in the most expensive city in the world, ridden by towering costs of real estate, labor and material, riven by internal feuds and driven by external pressures, yet from this mad scrimmage of ' show business ' emerge sensitive works of art, plays of depth, tenderness and poignancy as well as new forms of lyric theatre in which drama, dance, music and mise-en-scene are blended in arresting and unusual productions. Somehow or other, in some way or other, a theatre which seems bent on its own destruction, which ignores its heritage, wastes its present and takes no thought for its future manages to bring forth year after year at least one or two pearls of great price, one or two plays, performances or productions which glow with the incandescence of true theatre.

The difficulties that face the American stage are many and serious and must be borne in mind in any appraisal of its present achievements or future development. But some of those difficulties are part of its strength and there is a kind of vigor even in the chaos in which it chooses to abide. One of the more engaging absurdities of the American theatre is the determination on the part of a great many workers in its ranks to look upon it as an industry and to deride it as an art. The word art is indeed taboo in certain professional theatre circles. It is therefore disconcerting to discover that it is the artist and often the artist in his most intransigent and rebellious mood who makes possible the survival of the industry. As a matter of fact, the theatre lends itself very badly to the formulae of industry. Its workers

cannot be tested, labeled and ticketed for their skills. The assembly-line technique is as inapplicable in the production of a play as industrial measurements are inappropriate in measuring the result. For what ' industry ' would survive a year if 75 % of the objects it produced were scrapped within a week of being presented to the customers? An automobile manufacturer who junked 75 out of every hundred cars that came off his assembly line would not remain in business a year. Yet this is the average, and cheerfully accepted percentage of failure on Broadway. Surely such an ' industry ' is operated not by business men but by gamblers or madmen, by artists or by men who seek something more out of life than the turning of an honest penny.

The American theatre as part of its highly individualistic structure also has the virtue of variety and of an unusual freedom of expression. It is not hampered by the restrictions inherent in a state-supported institution, nor haunted by the taboos of self-censorship which afflict mass communication media. Though it naturally causes a producer extreme pain to loose large sums of money on a play, he is quite at liberty to ruin himself if he so wishes in pursuit of an idea or in the exploitation of a theory. Fortunately for our stage the spirit of adventure is not extinct among us, and though the welkin over Broadway rings with lamentations over the ever recurrent crises in the theatre's economic and spiritual life, yet during the last troubled and uncertain years a number of new talents and new trends have developed in our theatre and there are even prophets bold enough to hail the imminent advent of a new era comparable to that which brought such riches to the post-war stage in the nineteen twenties.

There are three aspects of this new theatrical life which are well worth attention. First there is the emergence of these new talents secondly the perfecting of a highly characteristic theatre form — our modern musical comedy or drama — and finally the development of the concept of an American theatre not limited to Broadway but reaching out across the country to new and vaster audiences and forming the background of a truly nation-wide theatre.

With the ending of World War II the American theatre passed through a succession of phases characteristic of all post-war periods but in this case much more rapid than usual. The transition from emotional patriotism to disillusionment was extraordinarily speedy. Plays like *A Sound of Hunting* by Harry Brown and *Home of the Brave* by Arthur Laurent treated the war with something of the acidity and scepticism of *What Price Glory?* Both these plays were on the boards within the year that saw the end of the war, while the Stallings-Anderson drama was not produced till ten years after the close of World War I. Arthur Miller's first successful play, *All My Sons,* burning with indignation against war profiteers appeared in 1947 but by the time that Sartre's *The Victors* reached the New York stage in 1948 the focus of attention had shifted. The accelerated tempo of our day had already driven the events of World War II into that region of remembered things where outlines are softened and time blurs the edges of an uncomfortably harsh reality. Joshua Logan's two highly successful productions, the play *Mr. Roberts* which he wrote with Thomas Heggen from the latter's war book and the musical *South Pacific* also dramatized from war-time stories present war-associated events with vigor and gaiety and yet with a certain faint nostalgia.

On the whole, however, the serious minded among our young playwrights when they were free to write again, turned for their material to the problems that exist in our complex civilian life and which were emphasized by war conditions, rather than to the war itself. As a result, the post-war years presented a spate of plays on the position of the Negro in American social and economic life. The most successful of these was D'Usseau and Gow's *Deep Are the Roots,* but *Strange Fruit* by Lillian Smith, *Jeb* by Robert Ardrey and *Forward the Heart* by Bernard Reines were also able and probing studies of the problem.

At the same time an important current in American playwriting was following quite another course. With something of O'Neill's spirit of exploration and experimentation, but with an entirely different approach, Thornton Wilder's production before the end of the war, the most imaginative and evocative of all post-war plays. *The Skin of Our Teeth,* was given in New York in 1942 and has since travelled around the world, crystallizing for many who, like the Antrobus family were in the process of crawling out of the ruins, the anguish, hopes and fears of their own battered lives. The appearance of *The Skin of Our Teeth* on Broadway is an example

DEATH OF A SALESMAN, *by Arthur Miller. Directed by Elia Kazan. Settings by Jo Mielziner. 1949.* Photograph by Eileen Darby.

DEATH OF A SALESMAN, *d'Arthur Miller. Mise en scène d'Elia Kazan. Décor de Jo Mielziner. 1949.* Photo Eileen Darby.

A STREETCAR NAMED DESIRE, *by Tennessee Williams. Directed by Elia Kazan. Settings by Jo Mielziner. 1948.* Photograph by Eileen Darby.

A STREETCAR NAMED DESIRE, *de Tennessee Williams. Mise en scène d'Elia Kazan. Décor de Jo Mielziner. 1948.* Photo Eileen Darby.

SOUTH PACIFIC, *musical comedy by Richard Rodgers, Oscar Hammerstein and Joshua Logan. Directed by Logan. Settings by Jo Mielziner. 1949.* Photograph by John Swope.

SOUTH PACIFIC, *comédie musicale de Richard Rodgers, Oscar Hammerstein et Joshua Logan. Mise en scène de Logan. Décors de Jo Mielziner. 1949.* Photo John Swope.

THE MEMBER OF THE WEDDING, *by Carson Mc Cullers. Directed by Harold Clurman. Settings and costumes by Lester Polakov. 1950.*

THE MEMBER OF THE WEDDING, *de Carson Mc Cullers. Mise en scène de Harold Clurman. Décors et costumes de Lester Polakov. 1950.*

KISS ME, KATE, *musical comedy by Cole Porter and Bella Spewack. Directed by John C. Wilson. Settings and costumes by Lemuel Ayers. 1949.* Photograph by Eileen Darby.

KISS ME, KATE, *comédie musicale de Cole Porter et Bella Spewack. D'après "La Mégère apprivoisée" de Shakespeare. Mise en scène de John C. Wilson. Décors et costumes de Lemuel Ayers. 1949.* Photo Eileen Darby.

COCK-A-DOODLE DANDY, *by Sean O' Casey. (World Premiere in the USA). Directed by Margo Jones. 1950. Dallas Theatre.* Photograph by Squire Haskins

COCK-A-DOODLE DANDY, *de Sean O' Casey (création aux U. S. A.). Mise en scene de Margo Jones. 1950. Dallas Theatre.* Squire Haskins photo.

TODD DUNCAN *in* LOST IN THE STARS, *musical tragedy by Maxwell Anderson and Kurt Weil. Directed by Rouben Mamoulian. Settings by George Jenkins. 1949.* Photograph by George Karger.

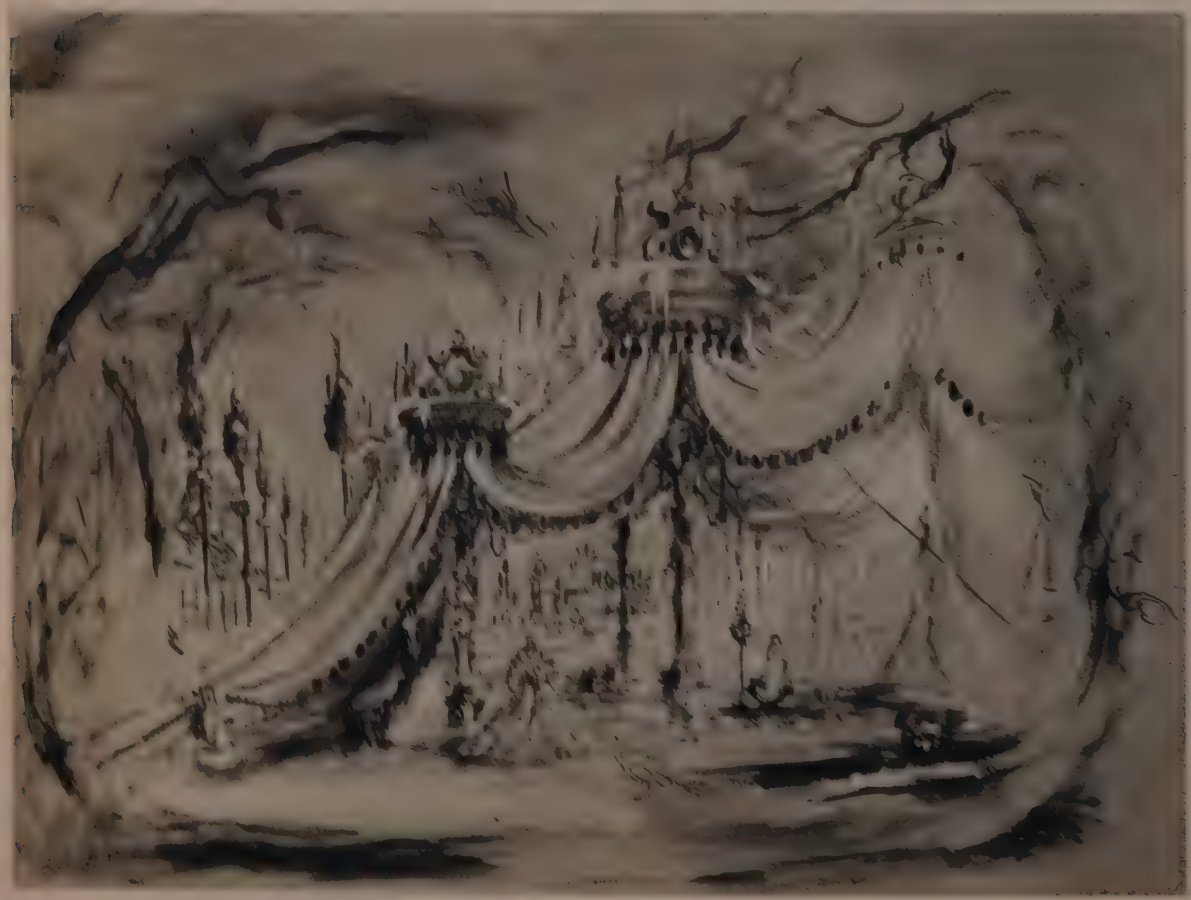
TODD DUNCAN *dans* LOST IN THE STARS, *drame musical de Maxwell Anderson et Kurt Weil. Mise en scène de Rouben Mamoulian. Décors de George Jenkins. 1949.* Photo George Karger.

KATHERINE HEPBURN, *in Shakespeare's* "AS YOU LIKE IT". *Directed by Michael Benthall. Settings and costumes by James Bailey. 1949. Theatre Guild.* Photograph by Vandamme.

KATHERINE HEPBURN, *dans* "AS YOU LIKE IT", *de Shakespeare. Mise en scène de Michael Benthall. Décors et costumes de James Bailey. 1949. Theatre Guild.* Photo Vandamme.

AS YOU LIKE IT, *by William Schakespeare. Settings by James Bailey. Theatre Guild Association.* Photograph by Talbot.

COMME IL VOUS PLAIRA, *de William Shakespeare. Décors de James Bailey (de Londres). Théâtre Guild Association.* Photo Talbot.



of the anomalies of our stage. Obviously the play is as experimental in its requirements for stage presentation as in its text. With its giddy juggling of time and history, its literary allusions, its flying scenery and playful dinosaurs, *The Skin of Our Teeth* had singularly little relation to any known Broadway formula. Yet when it was finally produced in New York it proved to be a business success as well as an artistic triumph.

The last few years have indeed tended to disconcert the knowledgeable ones all along the line. While the general pressure of life in New York has risen, while the graph of costs mounts and the need for instant success increases, while worried enterpreneurs hurry in and out of smoke-filled conference rooms and the fun, glamor and gaiety of play-making is lost in a welter of economic and legalistic wrangling, this very institution that exists in chaos and crises produced *The Glass Menagerie, A Streetcar Named Desire, Death of a Salesman, A Member of the Wedding.* The first of these plays is familiar to European audiences, the second is just beginning to find its controversial way to the stages of Europe where a good deal of its subtlety has apparently been lost in over-emphasis on its violences. The outstanding quality of Tennessee Williams' writing is his sensitivity to human suffering, his sympathy with those he sees as doomed to inevitable destruction as one social order gives way to another. Just as Chekhov's three sisters could never reach any real Moscow, so Williams' Amandas and Blanches cannot shake off the obsession of an extinct gentility. Mr. Williams sees his protagonists surrounded by a more ruthless world than did Chekhov, but then how many revolutions and world wars have rolled around the globe since the first axe blows were struck at the off-stage cherry trees. How closely the old South and the Russia of Chekhov are related will be further dramatically illustrated in the forthcoming *The Wistaria Trees,* Joshua Logan's transposition of Chekhov's play, *The Cherry Orchard,* to Louisiana where Helen Hayes will be a Mme. Ranevsky with a southern accent and a delapidated Louisiana plantation will substitute very appropriately for a Russian estate.

Though the American scene is as varied as its forty-eight states, there is one inveterate wanderer who belongs to them all. The travelling salesman is as deeply rooted an American institution as baseball, or coca-cola, or the ice-cream cone. Tennessee Williams had written of him in a mood of pathos and understanding in one of his short plays called *The Last of my Solid Gold Watches,* but it remained for Arthur Miller to immortalize him as the *Everyman* of the American scene. He presents him as a man brought suddenly face to face with the end and overwhelmed by a sense of the futility of his life and the falsity of his ideals and ambitions. Mr. Miller had proved his ability as an exponent of ideas in the theatre, as a fighter using his medium with vigor and effect. In *Death of a Salesman* his stroke is broader and deeper, he approaches more closely to the heart of the matter and is moved by stronger currents. Willy Loman searching his past for an explanation of the vacuity of his present, seeking in memory the roots of his own and his sons' moral and spiritual failure is a moving if not an heroic figure. Here again is a play — sincere, serious, sorrowful — that found not only a devoted producer who gave it the best possible investiture — actors of high calibre, a brilliant director, outstanding décor and lighting — but a critical and popular response that has set it in the forefront of success.

This winter's contribution to the treasury of the unexpected is a delicate little character study of adolescence called *The Member of the Wedding* which Carson McCuller has dramatized from her novel and which three remarkable performers bring to life for some tender and evanescent moments. The trio consists of Ethel Waters as the Negro house-keeeper, bringing warmth, wisdom and a noble presence to the role, a young actress Julie Harris, whose vibrant performance illuminates the central character, and a small boy, one of the several gifted children now performing in New York. The play is almost devoid of action, its thematic material is slight, yet it has tenderness and perception and it makes skilful use of the mechanism of the theatre to reveal yet another facet of human life. In the roar and turmoil of New York — and of show business — it has managed to come into being and to live.

The success of that great American institution, the musical comedy, is more in line with the probable. If Broadway has created any new form it is the present musical drama which has grown so spectacularly both in substance and variety since *Oklahoma* enchanted its first audiences in 1943. The roots of the American musical

are woven into the whole history of the American theatre and reach back to European sources as do all our cultural traditions. Continental operetta, Gilbert and Sullivan's fantasy and wit, the traditions of music-hall and pantomime have come to it from overseas, while on this side of the ocean the humors of vaudeville, the jokes and jazz of the minstrel show, the gaieties of the song and dance revue, the gorgeous panoply of the 'Follies' have all enriched the main current of a theatrical form which in the hands of a succession of brilliant showmen has become increasingly important and effective. The modern musical is indeed a genuine welding of all the arts of the theatre. The libretto (or as it is called on Broadway 'the book') is no longer a patchwork of absurdities on which individual acts can be grafted, but a true 'book' or rather play with believable characters, a viable plot and in some instances a substantial theme. Some of the most successful musicals of the last decade were indeed based on plays : *Oklahoma* on Lynn Riggs' charming folk-play *Green Grow the Lilacs, Carousel* on Molnar's *Liliom, Street Scene* on Elmer Rice's play of the same name. *Lost in the Stars,* one of the season's important musicals, is a dramatization by Maxwell Anderson of Alan Paton's novel *Cry the Beloved Country,* while *Kiss Me, Kate* has no less a librettist than Mr. Shakespeare himself for the play within the play of its giddy story.

Perhaps the most arresting new musical drama of the year was Marc Blitzstein's version of Lillian Hellman's *The Little Foxes,* called *Regina.* Miss Hellman's play is a forceful arraignment of the predatory people who prey on society. Its presentation as a 'musical' marked an important forward step, for Mr. Blitzstein composed a complete musical score weaving plot, dialogue, song and movement into an integrated whole which successfully extended the playwright's original intention into a new and arresting form. *Regina* remained on the boards a comparatively short time, but its contribution to the development of the lyric theatre remains. Like Gershwin's *Porgy and Bess* it is ahead of its times. Like that great fore-runner of American opera, it will undoubtedly return to the theatre at some future date and be acclaimed for the major work it is.

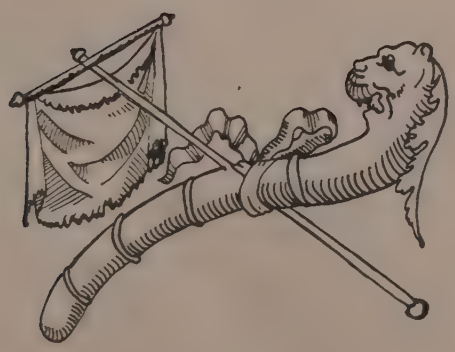
In the meanwhile *South Pacific,* with music by Richard Rodgers, composer of *Oklahoma* and *Carousel,* and with its appealing stars, Mary Martin and Ezzio Pinza, with its charm, variety and originality continues its phenomenal success, with *Lost in the Stars* a close second in popularity. This latter production which has enlisted the services of one of America's leading playwrights, Maxwell Anderson, as librettist and one of America's adopted sons, Kurt Weill as composer, is a serious drama in lyric form carrying a profound humanitarian message. Since it is laid in South Africa and concerns the relationship of Negroes and whites — as well as the theme of man's search for truth — *Lost in the Stars* has permitted its director Rouben Mamoulian to make effective use of a Negro chorus and of Negro singers and actors as well as of white performers. The marshalling of artistic forces in all these great musical productions is an impressive commentary on what can be done when a producer is fired by an idea which has validity and excitement. A stage that can produce in one year such outstanding contributions to the arts of the theatre as *South Pacific, Lost in the Stars, Regina, Death of a Salesman* and *The Member of the Wedding* as well as other productions of high calibre and interest such as *That Lady,* by Kate O'Brien starring Katharine Cornell, and *Detective Story* by Sidney Kingsley is a theatre in which the all-important creative fire is still burning, in spite of the obvious difficulties and handicaps of besetting the stage today.

Those difficulties have at least one virtue. They have made theatre people think seriously of the theatre and of ways by which a great and potent art can not only be kept alive but can reach that larger audience across the country which is its ultimate salvation. As the 'entertainment industry' — the movies, radio and television — has grown, the theatre has contracted. Only thirty theatres are now available on Broadway as compared to the eighty in operation twenty years ago. Yet as the Broadway output and the Broadway-centered touring companies diminish, a new type of theatre is coming into being. In hundreds of colleges and universities and in almost as many communities across the country the theatre is alive with a new vitality and with an enormous potential for development. In these schools and communities, trained faculty members and professional directors work with young people on stages which serve both as a training ground for young talent and the centers for that future audience without which no theatre can exist. One of

the healthiest developments in the theatre of today is the increasing recognition of the importance of a theatre not limited to Broadway, a realization of the need to restore professional theatres in cities outside New York and finally of the imperative necessity for both major elements in our theatre, the commercial and the non-commercial, to work constructively together for the good of the theatre as a whole.

The increasing importance of the American National Theatre and Academy is a step forward in this direction. Through its membership and through its board of directors which includes the heads of all elements in the theatre, this organization has set up a framework for co-operation and long-range planning An American national theatre can never be a single theatre building in a single city, it cannot be patterned on European models, it cannot be expected to bring into being over night the equivalent of the continental royal or state theatres. The very nature of the American scene requires a different approach, but the fact that an effort is being made to formulate a policy, to consult together on ways and means, to face the reality of a new world where independent, selfish and self-centered action is no longer possible, is a constructive and hopeful sign. The successful Broadway producer laughs at the very idea that anything can be wrong in this best of all possible worlds — as long as he has a hit show on his hands. The disillusioned critic doubts the possibility of intervention in the inevitable disappearance of what is becoming an expensive luxury. The non-professional theatre leaders look with as much suspicion on the commercial brotherhood as the latter do on those they dub 'amateurs'. Yet the flow of events is greater than all these negative attitudes. The American National Theatre and Academy has created a focal point for the American theatre; it is leading the way toward further and wider discussion of the whole problem in a National Theatre Assembly to be called in Washington this year; it is planning to re-open a theatre in the national capital which at the moment is without a professional stage, and it continues to develop a program of activities which will eventually bring the best of the living theatre to the greatest number of people. The American National Theatre and Academy is also the United States Centre of the International Theatre Institute. ANTA's existence has made possible American co-operation with UNESCO in the founding of the ITI and in its current activities. ANTA is in itself a sign of the times, for we live today in a world where, whether we like it or not, nation-wide, indeed international organization is inevitable. Through the American National Theatre and Academy, the International Theatre Institute, UNESCO itself, the American theatre is attempting to do its modest share toward building a world organization dedicated to peace and the freedom in which alone the creative arts can flourish.

ROSAMOND GILDER.



ISRAEL

TRADITION AND NEW DIRECTIONS

JOSEPH MILLO-PACOVSKY

ONE of the most significant characteristics of the intellectual life in Israel is the cultural struggle between two generations : the elder generation of immigrants and the younger generation which has grown up in the country. To understand this situation it is necessary to consider the basically different conceptions of life of these two generations and their ideological backgrounds.

The great Zionist idea has become a reality in the land of Israel; yet in the actual building of it the difference between theory and practice was revealed — the difference between the dreamer and the man of action. A decade of Zionism in Europe fostered in Jewish youth the spirit of idealism, a tendency which has also made its imprint on Hebrew literature, dramatic writing, and other art forms. In the country itself the Zionist ideal has become a reality. Thus a new generation has come into being, no longer dedicated to the work of construction for they at last inhabit the completed structure.

The older generation brought with them as well the culture of the various countries in which they had grown up. On the other hand, the youth of Israel has taken on no other culture than that of its own young country, still without tradition, still looking for its own path to follow. While the elder generation still lives in, and derives its thought from, its world of idealism, life itself has taught *realism* to the younger generation. To the tendency of their fathers *to carry over* old cultures, they have opposed their own tendency *to create* a new culture and to substitute for the old Zionist ideals the problems of daily living, of work and nature, of the individual and society.

The youth of Israel is not chauvinistic, and in this struggle over cultures, it is not a question of rejecting foreign cultures or their own ancient Jewish culture and tradition, but of adapting them, which does not imply complete adoption. As the young generation has already developed its own intellectual abilities and bears the characteristic features of a new nation, it is conscious of the need for absorbing all these cultures in its own way. It is a hardy generation, naïve, strong, confident, and extremely optimistic. The progatonist of a young author's (N. Shaham) new play articulates this spirit in the words : " We are a generation who have made courage of our adventurous spirit, and a pioneer spirit of our stubbornness ".

In the war itself, the youth was put to the test as the entire burden, the " to-be or not-to-be " of the future, rested upon their shoulders. Here was their first opportunity to try their valor as well as their intellectual ability, which they did with surprising success in both military and cultural spheres. Almost over night new poets, authors, musicians, painters, and playwrights became known, who were looking for a new trail to blaze.

In the realm of the theatre this new force was many-sided. Even in the language itself something new came into being : slang! While young artists and theatre people hailed the formation of slang, seeing in it not only a new field of development in language but also the first landmark of a new folklore, the older generation rejected it as a disfiguration of the language.

Until a few years ago the Israelite theatre remained under the influence of 1920 Russian impressionism which the " Habima " had transplanted and which all other theatres looked upon as a model. With the passage of time, however, a marked divergence appeared between this art form — however high its level — and life itself, reality. The experiments of the

newly created theatre are felt in a number of fields, from acting itself to the writing of plays. They begin with a revision of the actors' means of expression, the purpose of which is to reconcile the realistic style of acting with the naïveté of young (though enlightened) audiences, the theatrical and fanciful with simplicity and the need for direct contact with the audience. It is the search for new forms not for formalism. Its aim is to transform the newly created qualities that characterize the new people of Israel into artistic values.

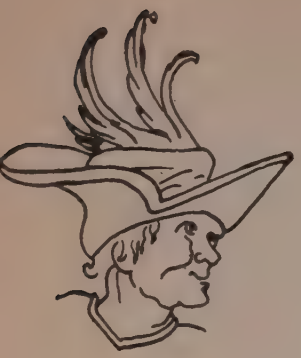
The search for a new means of expression goes much further, for Israel is a Mediterranean country, and the cultural influence of the East is not to be overlooked. This becomes constantly more obvious, merely with the arrival of tens of thousands of Jewish immigrants who are pouring in from all parts of the Far East. It has not yet made a direct impression on the art of acting, though its effect is obvious in the literary and dramatic treatment of Biblical themes. For already oriental landscape and culture have been brought home to the generations born in the East, and have spurred them to look upon the sources of their ancient culture in a new light. Thus the Bible has become a living document of ancient Jewish culture and custom in the East — newly discovered and understood — to fire the imagination and heart of the new generation. This was made especially clear in several such Biblical plays as *Jacob and Rachel* in the Ohel Theatre, A. Ashman's *Michal, Daughter of Saul* in the Habima Theatre, and notably in Y. Mossensohn's still unproduced play *Tamar.*

In the field of stage scenery, there is still a marked contrast between décor and the actual colours of the country-side itself; and new attempts are being made to translate height colours and the contrast of light and shadow into scenic values. Significant progress is being made in playwriting. It was indeed an event for the Hebrew stage when the new Chamber Theatre interpreted life realistically for the first time on the boards in N. Shaham's *He Went Through the Fields.* It is a play about the problem of the younger and older generation on a collective farm, against an opening background of underground activity. The special problems of both indigenous and immigrant youth are touched upon. The play was produced on a black-draped stage, with few properties and a projector which sketched the settings in light colours on the black drop scene. Between the scenes, the actors themselves handled the changes of set to the accompaniment of brief dialogues, in an atmosphere of work — of uninterrupted chores symbolizing life on a collective farm.

A series of similar plays followed in other theatres as well, such as Yig' Al Mossensohn's *In the Desert Plains of the Negev* in the Habima and Yoshua Bar' Joseph's *Within the Walls of Jerusalem* in the Ohel Theatre and elsewhere. They are all plays of documentary character. There was a need, however, to probe further : not only to present photographs of life, but to comment on the special problems involved. This was supplied in the Chamber Theatre's new play : *They Will Arrive Tomorrow* by N. Shaham, produced in 1950, which takes place during the war but which nevertheless treats a post-war problem. It concerns a group of Jewish partisans, isolated on a hill that is mined and surrounded by the enemy. In the course of events, every one to a man is stricken with terror and insecurity; it is a matter of maintaining the spirit of group unity and brotherhood in the face of this danger. In this way, without any symbolic device, the future itself is mirrored in this little group. It is a play, with ideas and dialogue on a high level.

During the war, a series of small military theatre companies grew up with the Army, playing in every installation and on every front. Out of these beginnings, a young theatre crystallized, the " Tchizbetron ", which since the war has become one of our most popular. It is a company of young actors, which reflects every new manifestation of traditional life in revues that are witty and in excellent taste.

The Theatre in Israel rejoices in an enthusiastic public, and the above plays, in so far as they touch genuinely and directly on the country's problems, represent an unprecedented success. The battle for the new way, however, is only in its initial stages; and the greater the dimensions it assumes the more significant will be its rewards. It will prove that not only that new ways in art have been found, but that the new generation of Israel has begun to direct its own cultural destiny.



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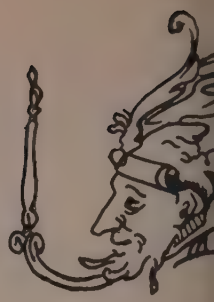


AN EVOLUTION IN PRODUCTION

FROM EXPRESSIONISM TO NEO-REALISM

Joseph TRÄGER

PRESENT-DAY direction technique in the Czechoslovak theatre owes its origins to the work of two outstanding pioneers, National Artist Jaroslav Kvapil and K. H. Hilar. The first is a director of the impressionist school, who during the first twenty years of the century strived to evoke the magic of the stage in soft pastel tones and dream pictures. The second, who died prematurely in 1933, anticipated the expressionist style that was to follow and that produced powerful, dynamic theatre by skilful use of lighting, architectural composition of the stage and highly disciplined mime acting.

These two, though radically opposed to each other as personalities, had a common link through the influence of the German theatre. This fact distinguished them from their successors, who drew their inspiration from the revolutionary Soviet Theatre and the avant-garde Parisian theatres of the post-war period.

The three Prague directors, E. F. Burian, Jiri Frejka and Jindrich Honzl, at present head this movement; they have now reached their full development and characterize all Czech theatre activity today.

E. F. Burian, nephew of the celebrated opera-singer Karel Burian, continues to be the best known of the three abroad. Since founding his own theatre in 1933 he has exercised a powerful influence on the development of the contemporary Czech theatre. He has succeeded in fulfilling the dream of his generation by making poetry out of all the components of theatrical presentation, and at the same time using the theatre as a weapon for the advance of progressive politics. His meeting with the Soviet director Meyerhold was of far-reaching importance to him, for Meyerhold's style backed up Burian's own conceptions of the art of direction. He too suppressed the use of a curtain and taught his actors to work without a prompter. He also did all his rehearsing on the stage, working in close coordination with the cast and familiarising them with the actual settings from the outset, so that his conception of the play might crystallise in the atmosphere of the stage.

Burian is also a composer, and this is reflected in his work. He stages a play according to the laws of music — as though it were a composition in which every word has a melody and an exactly defined rhythm. It could well be said of this director that his productions were 'scored' for lighting. The technique of cinema studio lighting is not strange to him, especially in detail work. He soon learnt to emphasize the effects of his staging by the skilful use of lighting rhythm, sometimes bringing the footlights out into the auditorium and employing several mobile spotlights.

It might be considered a heritage of the bio-mechanical theatre in that Burian called for the composite actor, one who is no longer a static orator and who portrays a dramatic character mainly through action and movement.

The supremacy of the direction in Burian's theatre was dependent on the author's script of a play being considered as a libretto, analogous to that of an opera or ballet. It was for the director to make a living work of art from it. In the theatre of Burian, the power of the visual impression is inseparable from the charm of the hearing.

Jiri Frejka, noted for his organising genius and perseverance, was soon chosen as producer for the National Theatre of Prague, where he came under the spell of Hilar's strong personality. There Frejka was able to fine down his means of expression, and staged some performances that breathed an atmosphere of well-balanced poetry. Showing at the same time proof of great culture in the plastic arts and respecting the integrity of the script, he sought to express through the theatre the poetic symbol of modern life and times.

Of the three, Jindrich Honzl, who translated Taïrov's work, " The Liberated Theatre ", knew the Soviet theatre best. His avant-garde productions profited by the experience he had gained in this field, and by a penchant for surrealism which helped him create a poetic atmosphere. Later he worked in collaboration with the Osvobozené Divadlo, which would not have survived but for the drive and dramatic talent of that capital pair of clowns, Voskovec and Werich. It was through the efforts of Honzl, however, that the performances of these two, which originally had more the character of revues, now became an original transposition of the ancient commedia dell'arte.

During this same period, before 1940, the activity of provincial directors was far from negligible, and the results of their work soon made them known outside their own towns. This was so especially in the case of Oldrich Stibor at Olomouc in Moravia, of Jan Skoda, who tended toward a purer realism, and of

Vikto Sulc. The latter was a director of great dramatic imagination who died in a concentration camp, and was responsible for laying the foundations of a Slovak dramatic tradition in Bratislava. Frantisek Tröster, the stage architect, worked with Sulc.

During the German occupation, the importance of the theatre in Czech society became greater than ever. The theatre was the only place left to the Czech people where they could meet and feel united again, and where the Czech language could be heard without interruption. Where, furthermore, through the works of classic and modern dramatic authors — as long as they were not banned through race or nationality — allusions could be subtly made to slavery and violence, and to the ultimate triumph of truth. This period also brought about the welcome and overdue return of national dramatic literature (above all the older works), particularly when the Germans wished to impose their own authors.

In 1939, E. F. Burian put two very interesting productions into rehearsal. The first was his dramatisation of the narrative poem " *Krisar* " (The Rat Charmer) by Viktor Dyk, a paraphrase of the well-known German legend. In the Czech adaptation, this legend is infused with vague nostalgia for a distant, unknown land, where freedom and happiness reign. He then produced Maeterlinck's marionette play " *Alladine et Palomides* " in the form of a soothing poetic dream which hid the unpleasantness of reality beneath a veil of enchantment. This was one of Burian's finest successes, outstanding especially for the atmosphere he had been able to build up in it. The actors, with very little make-up, and wearing evening dress, performed in the auditorium as well as on the stage, continually changing position, whilst surrounded by the severe beauty of a modern architecture and a purist setting composed of marble walls. It might all have been likened to a black mass celebrated in an underground vault by a group of conspirators who had escaped from reality and plunged themselves into the dream of the Sleeping Beauty, not to awaken until the morning of liberation. E. F. Burian was later arrested by the Gestapo and taken to a concentration camp.

Voskovec and Werich closed down their theatre after the autumn of 1938 as the Czech Fascist party was threatening to imprison them, and sailed to America. Their director, Jidrinch Honzl, devoted himself to the young actors whom he was training. In a hall that could only seat 99 people, he presented a series of performances consisting of recitations accompanied by projected backgrounds, and designed to give full value to the evocative power of the spoken word. But even this form of activity did not escape the attention of German spies and was soon banned.

Jiri Frejka alone was able to continue his work at the National Theatre, though not under the most favourable conditions. Two of his productions were especially worthy of note : " *The Venetian Masquerade* " (Il Bugiardo) by Carlo Goldoni, and the " *Pseudolus* " of Plautus. These were fine examples of a revived commedia dell'arte style, in which the acting blended with the music, the dancing, and a " mise en scène " that was vivacious, colourful and highly evocative. It should be mentioned in passing that the painter Jiri Trnka, now famous as a creator of Czech cartoon films, was responsible for the décors of these two pieces.

It was clear that, deprived of the means of speaking openly and directly to its audiences, the Czech theatre was finding refuge in the very roots of theatrical enchantment, notably in scenic poetry and the expressive power of mime.

Thus during the entire period of the protectorate, from 1939 to 1945, the Czech theatre became a magic spectacle, designed to charm the senses. The theatre served as a narcotic for the public — why would they go to the theatre if not to escape from reality and the mental sickness of war? Because of this the work of the director and the actor came to take pride of place over that of the playwright, whose words had lost their richness of ideas and power of communication.

Direction acquired a certain standardisation of form, which many epigones were content to copy and recopy. From E. F. Burian they had learnt to master lighting, but whereas he had worked out his " lighting score " for a small stage where it was necessary to give an impression of space, these others simply transferred the same style of chiaroscuro to stages of much larger dimensions which were thus drowned in obscurity. To add incidental music became fashionable for every piece regardless of whether the style lent itself to this treatment or not. Music or dancing no longer formed an integral part of the composition as conceived by the director, as they had done under Burian, but became mere decorative ornament to charm the spectator. As for the elocution, one now had to forget the true purpose of speech. Through a musical interpretation of the script it was aimed to seduce the ear rather than provoke reflection.

In becoming divorced from reality, direction often came to take on the aspect of an autochthonous variation on the actual content of the drama. The actor was placed in the midst of all this scenic magic, which only served to detract attention from him. In fact he gradually became a sort of dummy, since he let himself be used in collaboration with all these other theatrical media. The most successful productions of those years show a certain awareness of the danger in which the theatre was being placed by these endless fairy-tale productions. They narrowly managed to escape this danger in giving more force to the human character of their roles. Our older generation of actors, led by the National Artist Vaclav Vydra, and even some of the younger artists such as Ladislav Pesek in the title role of " *Pseudolus* ", never ceased to stress the importance of the really human substance of their parts.

With the coming of the liberation in 1945, the whole problem took on a new aspect. Post-war development has tended toward abolition of the supreme authority of the director. This supremacy had given him the right to adapt the author's original work, as well as the other components of a production, to suit his own personal conception. It is the actor who has now taken the lead and has made himself the centre of the theatrical universe.

Its return to reality, which the theatre must achieve through a kind of poetic transubstantiation, involves reverting to scenic realism. However, this realism on the stage is not sought for through a passive copying

of the outside world (which puts the actor into a sort of genre painting setting) but by drawing inspiration from real life. Such reality must animate all Czech theatre in the same way, for example, that it animates a Breughel painting. The theatre is no longer an escape from the world of reality, but is its image and its expression. Thus all scenic equipment is simplified and stripped of unnecessary ornamentation. It is no longer subjected to " art for art's sake " but is able to serve toward the most expressive representation possible of present reality.

On his return from the concentration camp, E. F. Burian found that his technique and artistic methods had been degraded and distorted beyond recognition. It was necessary for him to seek a new mode of expression. He abandoned the use of magical lighting effects, ceased to demand rigourous discipline of the actors, reduced the stage to a simple decorative frame, limited settings and props to a strict minimum, and permitted the actors to draw the most out of their characters. He preferred dramatisation of epic subjects rather than written pieces. He steeped himself in the pure sources of Czech folklore, and drew from them the subjects for his " *Popular Suites* ". He himself wrote strongly topical plays, and remained faithful to the principle of " seeking the way which leads to man ". The most successful of his productions are those of Czech folk-plays; the spirit which characterizes them is perfectly rendered by a simple mime technique, by restrained staging, and through the perfect fusion of folk-dances and folk-songs from the imaginative genius of the people themselves.

Jiri Frejka, at present director of the Municipal Theatres of Prague, has set himself to revive those plays of the Czech repertoire whose content has a bearing on the life of today. He aims to present these on the stage as a symbol of eternal truth, and to make the theatre a school for civic virtues. Without neglecting Czech dramatic authors, he willingly turns to Shakespeare, and is as well acquainted with modern French drama (" *14th July* " of Romain Rolland, " *The Voyage of Theseus* " by George Neveux) as with the classical (" *The Imaginary Invalid* " by Molière). He has earned favourable comment recently for his excellent productions of the " *Misfortune of Being too Witty* " by Griboiedov, and Shaw's " *Saint Joan* ". In both cases he achieved amazing effects whilst rendering ample justice to the author's text.

Jindrich Honzl, who founded the Studio of the National Theatre, divides his time between forming his young group and working as a director for the National Theatre. At this theatre he has produced the Capek brothers " *Insect Play* ", and more recently, " *The Inspector General* " by Gogol. Gifted with an acute sense of the needs of the stage, he demands conscientious work from his actors, and pays scrupulous respect to the author's script.

Since May 1945 the number of theatres in Prague has increased, Jan Skoda opened the Realist Theatre with the help of Ota Ornest and Karel Palous. The " 5th of May Theatre ", where the young directors Jiri Jahn and Stanislaw Vyskovil are working, and the Young Pioneers' Theatre, were inaugurated. Among the young people, mention should not be omitted of Jaromir Pleskot who coaches the Vinohrady Company. and Alfred Radok, who is of expressionist inspiration,

It is time to say a word about set-designers. The Czech theatre is characterized by the fact that, since Hilar, it has never hesitated to use all the assets of modern plastic arts. The Czech public is thus accustomed to seeing cubism, expressionism, constructivism, and neo-realism each shown in turn on the stage. Vlatislaf Hofman, painter and architect, was the instigator of this trend. His collaboration with K. H. Hilar, who resolved with such facility the problem of distribution of acting space, was most fruitful. The present set-designers are either painters such as Frantisek Muzika, Jan Sladek, Frantisek Tichy and Jiri Trnka, or architects, of whom the most skillful is Frantisek Tröster, not forgetting Moroslav Kouril and Josef Raban.

Meanwhile it becomes increasingly evident that the architect has the advantage over the painter in resolving the problems of stage distribution. The stage is given depth by the use of staircases and superstructures. Only indispensable props are employed and almost no consideration is now given to " local colour ". Often all localisation is suppressed so as to emphasize a character foreign to all notion of time and space.

On the other hand the architect has shown himself less apt for designing costumes, and it often happens that these are the work of another artist.

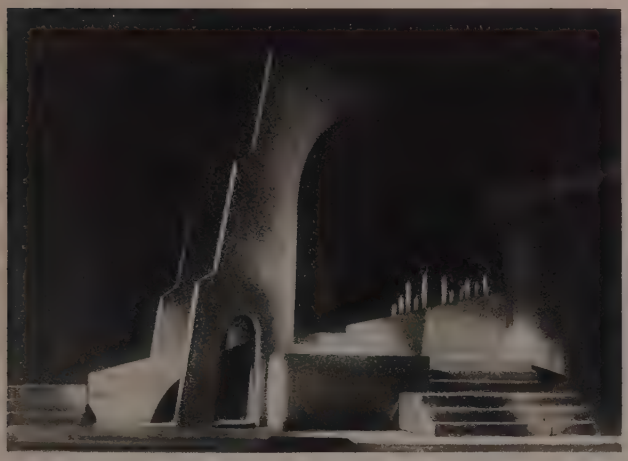
The oft-repeated demand for a more profound realism is no longer regarded here as evidence of a desire for a return to a realistic setting intended to create an illusion. Far from it, for the Czech theatre, in attacking the problem of decoration, relies on the help of poetry, dramatic expressiveness, and architectonic originality.

A question so far unsettled is whether the décor should be related to and anticipate the denouement of the drama or alternatively, as in most theatres abroad, it should only be a simple support on which the dramatic action unfolds. In Czechoslovakia the setting often gives an indication as to the denouement of the drama which only arrives at its proper time, of course.

Finally, it is hardly necessary to say that the evolution of our dramatic art has been such that it is less inclined to overestimate the value of technical equipment, the theatrical effect now being based on the persuasive power emanating from the actor's personality. The renunciation of " art for art's sake " also involves abandoning superficial virtuosity and leaves the stress on the human vehemence of dramatic expression. One seeks to limit the expansionism of the director and to find a new type of drama, capable of expressing the urgent demands of reality and that at the same time will interest the new public. One is aware of a rebirth of all dramatic art in its human content, which the actor will bring about with the help of the spoken word. If, on the subject of the Czech theatre, we speak often of realism, we would make a wish at the same time to see all dramatic art in the service of a true socialist humanism. That is the ultimate goal of the regenerated Czech society, and thus is the true direction of all Czech dramatic activity today.

Dr. Joseph TRÄGER.

TCHÉCOSLOVAQUIE
CZECHOSLOVAKIA



JAN HUS *de J. K. Tyl. Mise en scène de Jindrich Honzl. Décor de Frantisek Musika. 1945. Théâtre National à Prague.*

JAN HUS, *by J. K. Tyl. Directed by Jindrich Honzl. Settings by Frantisek Musika. 1945. National Theatre, Prague.*

PSEUDOLUS, *by Plautus. Directed by Jiri Frejka. Settings by Jiri Trnka. 1942. National Theatre, Prague.* Photograph by Josef Heinrich.

PSEUDOLUS, *de Plaute. Mise en scène de Jiri Frejka. Décor de Jiri Trnka. 1942. Théâtre National à Prague.* Photo Josef Heinrich.

LE VOYAGE DE THÉSÉE, *de Georges Neveux. Mise en scène de Jiri Frejka. Décors de Frantisek Tröster. 1946. Théâtre Municipal à Prague.* Photo Karel Drbohlav.

LE VOYAGE DE THÉSÉE *(Theseus' Journey) by Georges Neveux. Directed by Jiri Frejka. Settings by Frantisek Tröster. 1946. Municipal Theatre, Prague.* Photograph by Karel Drbohlav.

Fraternité, *de H. Malirova. Mise en scène de E. F. Burian. Décor de Josef Raban. 1947. Théâtre D. 47.*
Brotherhood, *by H. Malirova. Directed by E. F. Burian. Settings by Josef Raban. 1947. D. 47 Theatre.*

Le revizor *de Gogol. Mise en scène de Jindrich Honzl. Décor de Josef Svoboda. 1948. Théâtre National à Prague.*
The government inspector, *by Gogol. Directed by Jindrich Honzl. Settings by Josef Svoboda. 1948. National Theatre, Prague.*

ITALIE

ITALY

L'INVITO AL CASTELLO *(L'invitation au Château) de J. Anouilh.* Photo-Press.

L'INVITO AL CASTELLO *(Ring round the Moon) by Jean Anouilh.* Photo-Press.

"I GIORIU DELLE VITA" *(Le temps de votre vie), de Saroyan. Mise en scène de Orazio Costa. 1948.* Photo-Press.

"I GIORIU DELLE VITA" *(Time of your life) of Saroyan. Directed by Orazio Costa. 1948.*

ORPHEUS, *de Strawinsky. Chorégraphie de Aurel M. Milloss. Mise en scène et costumes de Fabrizio Clerici.* Photo Giacomelli.

ORPHEUS, *of Strawinsky. With Aurel M. Milloss Choreography Directed by Fabrizio Clerici.* Photograph by Giacomelli.

ŒDIPE RE *(Œdipe-Roi). Mise en scène de Guido Salvini. 1949.* Photo Vajenti.

ŒDIPE RE *(Œdipe-Rex). Directed by Guido Salvini. 1949.* Photograph by Vajenti.

TROILO E CRESSIDA *(Troilus et Cresside). Décors de Zeffirelli, Boboli. "il Forcone".*

TROILO E CRESSIDA *(Troilus and Cressida). Settings by Zeffirelli, Boboli. "il Forcone".*

ITALY

THE ITALIAN SCENE

by Silvio d'AMICO

In Italy, as opposed to the rest of Europe, it has not become general practice to open theatres with a repertory and an acting company under the direction of a permanent producer. Italy has maintained the age-old custom of travelling companies — partaking of the glorious tradition of the Commedia dell'Arte, whose actors stirred the admiration of the civilised world from the 16th to the end of the 18th Century. All attempts in recent years however, to establish permanent theatres in larger cities have failed.

Taking advantage of this situation, the Fascist régime supported the idea of state intervention in the fate of the theatre: a sacred cause in an economically poor country where dramatic art, in the pursuit of its aesthetic and cultural goals, cannot exist solely upon its own resources. In serving the end of political propaganda, however, it turned its attention more to the cinema as a medium of popular communication than to the legitimate theatre. As for the theatre, it was satisfied with subsidizing the best companies and supporting a few great out-of-door spectacles (often remarkable undertakings); encouraging the initiative of the " Chariots of Thespis " which brought extremely low-cost dramatic productions to the less important centres which had no theatres of their own; and creating in Rome a modern school for actors and producers.

After the fall of the Fascist régime, company managers, operating without State subsidies, tried to present foreign plays which had been forbidden; but, with a few, occasionally noteworthy exceptions, their success did not measure up to expectations.

Eventually, the present Government re-established, under the direction of the President of the Council of Ministers, a General Administration for the Entertainment Industry. This institution has assumed its former rôle as Patron of the Arts, not only for the cinema and lyric theatre but for the dramatic theatre as well. However, as is generally inevitable in the beginning, it must rest on unsure foundations until new legislation establishes a reasonable plan that can be methodically applied.

Meanwhile a number of excellent companies have been reassembled, alternating the finest classical and foreign selections with a refreshed Italian repertory.

Florence, Venise, and a large number of lesser cities, where the best preserved remains of Greek and Roman theatres are to be found, have recommenced, with successful modifications, the tradition of open-air spectacles in the spring and summer. The tendency is to aid in the creation of permanent local units, of greater or less importance, in putting to work this new element in the life of our theatre: the development of the new school of Italian producers — most of whom are young: some the products of the school in Rome, some of the cinema, and still others who are self-made. We are indebted to them for their modern and classical productions during the past several years. We might mention in this regard the " Piccolo Teatro della Città di Milano ", founded by manager Paoli Grassi and Giorgio Strehler, as well as the " Piccolo Teatro della Città di Roma ", founded and managed by Orazio Costa. The work of both has been applauded, even abroad: especially in London and Paris during the tour which a company of 80 Italian actors made in 1948, under the management of Guido Salvini. Other foreign tours, notably in South America, have been undertaken by several other Italian companies: the Torrieri-Tófano and Maltagliati-Cimaro companies and that of the great Ruggero Ruggeri.

The most encouraging sign one notices today in this respect is the renewed interest shown by the younger intellectuals in the theatre and the problems it presents. It is the young people who organise meetings, publish reviews, and found theatres, often in connection with universities. The University of Padua has witnessed the development during the past two years of an excellent school of dramatic art; at Genoa, a little theatre, dedicated to the memory of Eleonora Duse, has given us charming productions; other enterprises of a similar nature are flourishing in Turin, Bologna, Bari and elsewhere.

It remains to be seen what sort of plays will find their medium of expression through the voice of this new movement. This will provide the subject of a future article.

BELGIUM

A BELGIAN AUTHOR CONQUERS PARIS WITH PLAYS THAT ARE THIRTY YEARS OLD

by JEAN FRANCIS

THE reactions of Paris to a Belgian dramatic author this season are the most violent that have left their mark on theatre history in recent years. This author is Michel de Ghelderode, six of whose plays have been produced in Paris within three years. Amidst the arabesques and subtle ornamentations of Jean Giraudoux, the power of Jean-Paul Sartre, the questioning approach of Salacrou, the pink-and-black ballets of Jean Anouilh, the comfortable certainty of Paul Claudel, Michel de Ghelderode brings a new excitement, a new shudder to the theatre. His cruel, violent plays are an emanation from the Beyond; an eminently dramatic transposition of the secret conflicts motivating those dark powers of which man, after all, is merely the instrument and the symbol.

Already in 1946, the production of " *Hop Signor* " by the Myrmidon Company had provoked diverse opinions on the part of public and critics. A few months later, Michel Vitold and René Dupuy staged " *Escurial* ". It was not until the Competition for Young Companies in 1949, however, that there was any real revelation of what this diabolic theatre was all about. The first-prize laurels went to the Myrmidon Company for its presentation of " *Fastes d'Enfer* " (Pomps of Hell), even ahead of the remarkably staged production of " *Mademoiselle Jaïre* " by the Roger-Pierre Iglésis Company. During the 1950 season, the Myrmidon went on to unearth " *Sire Halewijn* ", while Jean Lepoulain directed and played " *Barabbas* " in the Tuesday Series at the Théâtre de l'Œuvre.

Definitely, the play which has done the most for Ghelderode's reputation is " *Fastes d'Enfer* ". After the Jury of the Competition for Young Companies had selected it for first prize, Jean-Louis Barrault invited the Myrmidon to give it at the Marigny on the bill with Kafka's " *The Trial* ". Of the thirty performances planned, only four were given before Jean-Louis Barrault was forced to withdraw " *Fastes d'Enfer* " in deference to the violently manifested disapproval of a disquieted public.

From this time on the curiosity of Paris for Michel de Ghelderode assumed a new keenness. Gallimard has announced the publication of a complete edition of Ghelderode's plays. Monseigneur Feltin, the Archbishop of Paris, ordered an investigation which subsequently reported in our author's favour. Jean-Louis Barrault himself has announced the opening of " *La Farce des Ténébreux* ".

Who is Michel de Ghelderode? Where does he live? What is he doing? Is he still writing? — these questions are on every tongue. Michel de Ghelderode was born in Brussels on April 3rd, 1898, and is still living there, retired from the world and quite astonished at the sudden interest caused by his work. For thirty years he laboured in silence, writing 50 plays, of which several were produced in Dutch by the Vlaamse Volkstooneel, a travelling company under the direction of Johann de Meester, or abroad before a limited public of " advanced " intellectuals. Only ten, twenty, even thirty years after being written do Michel de Ghelderode's works meet interest, enthusiasm... and the footlights.

The world of Michel de Ghelderode is a strange world. It is not the world of today and yet, beneath its 16th century trappings, it is not entirely that of yesterday. It is a world of fantasy, floating between reality and dreams, between the present and the past, between heaven and earth. The motivating problem of this theatre is the essential one of Good and Evil, the perpetual oscillation of Man between God and Satan, between virtue and vice. The light which Ghelderode brings to the problem is one of cruelty and clarity. In his own words : " The secret of art, of great art, of all art which is to last, is cruelty! " He has carried this cruelty — and with it all the emotions — to a paroxysm of intensity, whose equivalent is only to be found in the Elizabethan theatre or in that of the Golden Age of Spain. This " paroxysm " is the native element of Ghelderode, and every object, every character, every drama he creates takes on the most brilliant, the most violent colours. His characters are beings who defy dimension, they are possessed by devils and frantically shaken by extreme crises — like the hideous, libertine, pervert priests of " *Fastes d'Enfer* ", who murder their own Bishop, Jan de Eremo.

This strange world, shot across with multi-coloured lightning, behind which we see the grin of Satan, is a picture world. All the painters of the Low Countries from Bosch to Breughel — with Rembrandt, and not forgetting James Ensor, the painter of masks and of the sea — have brought this theatre their colours, their shadows, their deep, rich pigments and that amazing plasticity which gives them their value and their originality. Never has anyone borne the stamp of his birthplace more clearly than Michel de Ghelderode; his art is as Flemish as it is universal and eternal.

With those of Maeterlinck and Crommelynck, the name of Michel de Ghelderode is the third of a great triumvirate that Belgium has given to the world of dramatic literature.

World Reviews

THE I.T.I. A PERSONAL VIEW

by J. B. PRIESTLEY

I have been asked to give my views " on the value and interest of an International organisation such as the I.T.I. to theatre people all over the world ". But I find myself unwilling to do this, simply because I have done it so often before. I have argued the case for the I.T.I. at no less than four international conferences, and have done many articles and broadcasts on the subject. To be brutally frank, I am weary of explaining why I feel the world needs an International Theatre Institute. I will go further and admit, with equal frankness, that I am rather tired of writing and talking about the world in general and what it needs and what it ought to have. So this time I propose to write about the I.T.I. and myself, leaving the world clean out of the discussion.

Now I may fairly be called an international dramatist. Some plays of mine have been produced all over the world, from the Arctic Circle to the banks of the Amazon. I never visit other countries merely to see plays of mine, but nevertheless it is a fact that since the war, and quite by chance, I have seen productions of one play alone, " An Inspector Calls ", in Moscow, New York, Paris, Copenhagen, Prague, Vienna; and I know that it has been performed in about eight other capital cities. But although I am clearly entitled to describe myself as an international dramatist, I never feel that I belong to an international theatre. I feel that if there is such a thing, in this post-war world, as an international theatre, then I have no real part in it. To myself I am an English dramatist who happens to have many of his plays produced abroad. I learn through my agents where these plays have been produced, and now and again a manager or director will send me photographs, a programme or a playbill. But no manager or director or star actor from abroad ever writes to ask me if I am writing anything suitable for him or to enquire about one of my earlier plays. No doubt my agents have enquiries of this kind, for clearly a lot of business must be transacted in order

that all these foreign performances should be given; but although I have met many fine directors and actors through my plays abroad, and have often been delightfully entertained by them, nervertheless, as I sit here at home, planning a play or writing it, I have no sense of belonging to a truly international theatre, have no feeling that I am one useful unit in a world order of theatre folk, I have no conviction that I am working all the time with dramatic colleagues from many different lands.

And obviously this is all wrong. And it is one reason why I have long wanted an International Theatre Institute, an organisation that would enable me to feel that I was part of a world order of makers of drama.

I want to know what my colleagues are doing, in so many delightful but distant playhouses. I want them to know what I am doing. If we have any new devices and tricks, I want us to be sharing them. I should like to know what all their audiences are like, these days. Are there any new and brilliant leading actors and actresses? Is there anybody I might borrow for a play or a film? Managers and agents are all very well, but I prefer to exchange some kinds of information with fellow artists. Anything new and exciting in scene designing? Or lighting? Who are the promising younger playwrights? Is anybody anywhere solving the problem (perhaps the most urgent theatrical problem of our time) of constructing a theatre that is intimate in its atmosphere and yet holds well over a thousand people? I do not know whether the world needs an International Theatre Institute or whether your readers need one; but I do know that I am badly in need of one.

Well, there is one. The I.T.I. exists. And it is developing steadily along the lines that some of us laid down for it from the beginning. But — and this is very important — it must be realised that the I. T. I. cannot fulfil its function properly until it reaches a certain size. Of this I have always been convinced. And for this reason I have always deplored a certain impatient demand, common in some official circles, to show immediate results. There can be no adequate results until the organisation is fully grown and solidly established. If it is, let us say, half its proper size, it will not fulfil half its function but probably not a twentieth part of it. And it is right that its major task in these earlier years should be simply to establish itself, to come solidly into being. And after that, perhaps, to advertise itself. All this may seem very queer to some sceptical minds, who will say in effect : " Show us what the I.T.I. can do, and then we'll believe in it ". (Much of this argument, incidentally, applies to UNESCO itself). But in my opinion this is the wrong way to treat an institution of this kind. We have every right to reply : " Believe in the I.T.I. and then we'll soon show you what it can do ". There is nothing paradoxical here. It is plain commonsense, for the I.T.I. cannot function properly unless it has behind it world-wide co-operation. In fact, it *is* the organised expression of international co-operation in the theatre. It is not like a factory, to be tested for its immediate productivity, but far more like a Postal Union, which until it is thoroughly established cannot be said to be working at all.

So if anybody says to me : " Well, you badly need an I.T.I. Now you have one. What use has it been to you so far? ", I have my reply ready. It would be something like this : " My friend, I am about to surprise you. I am going to admit that so far the I.T.I. has been little use to me. Nor did I expect it to be. It will grow into becoming useful to me. And when it reaches its proper size, when the engine is firing on all its cylinders, I believe it will do all that you and I can reasonably ask it to do ". It might do more, and work a few miracles.

There is, however, one further point. The I.T.I. will never function properly unless governments can be enlisted on its side. Now if any theatrical colleague declares that he would prefer to keep governments well away from the Theatre, I for one would hasten to agree. But

such an objector would have missed the point. What makes an international cultural life so difficult to achieve in these days is simply the action of governments. It is governments who erect barriers between us, who ask us for passports and visas, who tell us not to spend foreign currency (although we may have earned it ourselves), who limit transport, who enforce restrictive labour regulations, who pile up customs dues. And what we want from governments is not any expert advice on the Theatre, which anyhow they are not capable of giving us, but simply the removal of some of these barriers and obstacles. If ministers and their officials think the I.T.I. and all that it implies in international understanding of less importance than the observance of some of their rules and regulations, then let them come out into the open and say so, thereby proclaiming their own narrow barbarism. But if they continue to affirm their faith in international understanding, then they must take action to translate that faith into practice. For example, the governments concerned could agree that all accredited persons travelling on I.T.I. business could be given something like diplomatic status. They could agree to remove all obstacles that might prevent the I.T.I. from holding a successful Conference or Summer School or travelling Exhibition. They could facilitate the organisation by the I.T.I. of International Theatre Festivals in the various countries concerned.

Let me sum up then. I still find myself in urgent need of all that the I.T.I. can do; but I believe that the I.T.I. will not function properly until it attains a certain workable size, and that the goodwill of governments towards this fine organisation is essential. In addition, I believe that the hardest work has already been done, and that now one triumphant advance on a broad front will bring us victory.

J. B. PRIESTLEY

CENTRES

TRAVEL LOG

by André JOSSET

Secretary-General

THE telephone is ringing: a Hindu secretary is calling the ITI from a nearby office. In India, how difficult things are made by the very vastness of the land! Just imagine that to get from Calcutta to Peshawar one has to reckon with something like 2500 kilometres — as the crow flies; and from Bombay to Calcutta, 2000. For this reason, I suggest that branches of the future Hindu National Centre be set up in some of the largest cities of this gigantic peninsula and that their representatives meet once or twice a year to create and administer total policy. This is exactly what the Mexican National Centre proposes to do, circulating from the Palace of Fine Arts in Mexico City its plans and criticisms, and maintaining a dynamic exchange in its regular cooperation with the central office in Paris. More than ever before the theatre must work as a team. The only difference here in the International Theatre Institute is that it must be teamwork on a world-wide scale. The troubles of the Austrian Centre, for example, are the business of the American Centre, the British, the French, and all the others.

Already the central office itself has become a sort of international microcosm. The Assistant Secretary-General is Swiss; the first secretary, Dutch; the second secretary, English; the translator, American; and I am French. The machine runs smoothly, with an inclination to mix our various languages.

At this moment, here on top of a desk-load of papers, is a letter from the Israeli National Centre, with a proposal to be considered at the next Congress; and a letter from Norway informing us that, within the first half of this year, Denmark and Sweden will have formed their National Centres. And what is this message, concealing itself modestly under the Norwegian envelope? News that extends our horizon to the Far East: Indonesia is writing us a charming letter in French. This state, so recently appeared on the surface of the Earth, as though, after so many thousands of centuries, the age of geological upheavals were not yet past, — Indonesia declares that a junction on a theatrical plane between East and West seems to them, as to us, perfectly within the bounds of realisation, and that their official observer will contact the delegates of other nations at our next Congress in Paris, in June 1950.

Thus ,week after week, fact and fancy bound across our planet on sudden and distant voyages. The map still shows us corners of the world — untried areas which the ITI has not yet conquered, and which in our eyes still bear for the present that wistful device of ancient map-makers: " terra incognita ". Our membership still does not include the Arab states, Egypt, Turkey, Southern Korea; but Chile is one of us, the Republic of Ecuador, Brazil, Cuba, whose National Centre has been formed in record time. Besides, Uruguay and Argentina offer us their hands across the longitudes, assuring us that soon the same can be said of them. Peru keeps us informed of her theatrical activities, an advance notice, I hope, of her future membership.

Already, in a few lines, and without realising it, we have covered enormous distances: the girdle of the Andes has disappeared below the horizon several seconds ago, and suddenly here is South Africa, bathed in sunshine and banded in the white foam of storied seas. What says South Africa, member of the ITI? Come talk with us; see your neighbour New Zealand, notice how well she works; count her members: there are 15,000 of them in New Zealand, 15,000 — an astounding official count, of which this country, separated from us by such an imposing distance, can be justifiably proud. And Australia, so near New Zealand, would she not like to make herself heard among the other nations? Would she not like to do herself what Indonesia proposes to do?

Without jet-propulsion, we are soaring now at supersonic speed across the swell of the Atlantic: the solitude of the ocean flees beneath our wings and then New-York arises abruptly in our path, brilliant and perpendicular, thrusting its fires, its force, its dreams towards the vastness of the sky like a forest of upstretched arms and glaring eyes. Here, International Theatre Week has become an entire month, and its waves have rolled across forty-five of the United States, and as far as the Hawaiian Islands, Japan, Alaska, and the Panama Canal Zone. But Canada, we find you slow in joining us; we have work for you and you have work for us.

And as our flight carries us in mid-air across the North Atlantic, beyond the fishing banks of Newfoundland, suddenly the shores of England rise out of the ocean mist under a December sky. Whoever loves the poetry of London in the height of winter, let him take his place beside me: I wonder if, among other things, he has seen the delightful performance of Shakespeare's " Love's Labour's Lost ", in a setting resembling a landscape masterpiece. Europe slides beneath our eyes like a globe turning slowly on its axis. Here is Holland, Belgium, Switzerland, all with Centres in full operation. Far away to the East down there is Poland; and then our dizzying flight plunges across to Rome, the colour of sand and gold, where the National Centre is hard at work for our Drama Festival for Florence. And Greece — is she going to answer that she too will join us? The motherland of tragedy cannot but take her rightful place among us.

The Alps are still blanketed in the snows of Spring; France is slowly reclothing itself in the finery of milder weather; one by one the leaves of the calendar, begin to fall away behind us and fleeting time brings us to June.

This year the month of June will be best in Paris, not only because that is generally the case, but also because the French National Centre will receive here all of the delegates and observers from those nations who will come to participate in our Third Congress.

★ ★

AUSTRIA

NEWS ITEMS FROM VIENNA

In the course of the 1949-50 *theatre season in Vienna, there have been some seventeen new productions, among which special mention should be made of Mozart's opera* Titus *at the " Theater an der Wien " (with the same cast that played it at the Salzbourg Festival) and a new production of J. Strauss' operetta* The Thousand and One Nights *at the " Volksoper ".* The *" Theater an der Wien " also produced* Don Juan, *a ballet by Angiolini with music by Glück, and the " Volksoper " staged the Beggar's Opera of Benjamin Britten.*

The " Volkstheater " gave a production of Der Veruntreute Himmel *(The Misappropriated Heaven), a drama adapted from the novel by Franz Werfel.*

A new avant-garde theatre with a seating capacity of 49, *the " Theater der Courage ", produced* Das Floss der Medusa *(The Raft of the Medusa) by Georg Kaiser and* The Respectful Prostitute *by J.-P.Sartre.*

The " Burgtheater " celebrated the bicentennial of Goethe's birth with a new staging of the second part of Faust *by Joseph Gielen, with Ewald Balser in the rôle of Faust, Albin Skoda as Mephisto and Lieselotte Schreiner as Helen.*

The " Theater in der Josefstadt " toured Germany with Ibsen's The Lady of the Lake, *interpreted by Paula Wesseley, Attila Hörbiger and Ernst Deutsch.*

The " Studio der Hochschulen ", on a circuit of Eastern Germany, Holland, London and Paris, produced Das Mädel aus der Vorstadt *(The Girl from the Suburbs) by J. Nestroy,* Clavigo *and the* Urfaust *of Goethe, and* Das Apostelspiel *(Apostle's Play) by Max Mell.*

The Vienna Boys' Choir made tours of North and South America, as well as in various European countries.

Thirty strudents and their teachers, composing the " singing and dancing Austrian tour " presented popular songs and dances throughout the United States, in addition to their production of Sappho *by Franz Grillparzer and* Jedermann *by Hugo von Hofmannsthal.*

In honour of Gustav Waldau's 50 *years in the theatre, the " Theater in der Josefstadt " staged remarkable productions of Saroyan's* My Heart's in the Highlands *and T. Williams'* Twenty seven Wagons full of Cotton. *In the first of these plays directed by Rudolf Steinbœck, Gustav Waldau himself took the rôle of the actor.*

Austrian Centre

In the first place we should like to mention that the Austrian Centre of the ITI comprises and unites representatives of all the professional theatre organisations in this country; secondly, that the staff of our Centre do their work for no remuneration whatsoever.

The precarious situation of the Austrian theatre is all the more aggravated by the lack of interest shown by a large part of the population. The Austrian Centre, in collaboration with the Austrian Artists' Syndicate, has not neglected to draw the attention of the Government to this state of affairs, and by way of remedy proposed a new law, now known as " Kultargroschengesetz ". This law demanded that everyone buying a cinema ticket had to pay a minimum tax of 10 Groschen, which went to the benefit of the theatre. The Government voted unanimously in favour of this law, but its introduction has so far failed to make good the deficit of the Austrian theatres.

BELGIUM

FLEMISH-SPEAKING THEATRE

The Royal Comedy Theatres of Antwerp, Brussels and Ghent merged to form the National Flemish Theatre, which now gives performances in each of the above towns in turn.

The triennial prize for theatre literature was awarded, for the 1946-48 period, to Herwig Hensen for his play "Lady Godiva". More recently A. De Mayer and R. Roemans gained the Public Librairies Prize for 1949, for the work they wrote in collaboration, "Een kwart eeuw toneelleven in Vlaanderen".

M. Firmin Mortier has written an introduction to Lode Monteyne's work "Les Médaillons" (The Medallions), which is a series of short essays concerning the famous artists who have given performances in Antwerp. Lode Monteyne is also the author of "Drama en toneel door de tijden heen", which was published recently.

Initiation to the theatre is assured to Flemish youth by the Jeugdtheater of Mme Corry Lievens (Aunt Corry) in Antwerp, by the Toneeljeugd in Brussels, and in Ghent by both the Staff Theatre Group of the Municipal Primary School, and the touring company of Piet Savenbergh.

The amateur theatre in the Flemish part of Belgium shows unbounded activity. At this moment there exist no fewer than three distinct, large federations which include dozens of societies.

The principal Chamber of Rhetoric "De Fonteine", at Ghent, celebrated its 500th anniversary in 1948. The "De Goudbloem" Society in Vilvorde attained, in the same year, the venerable age of 450 years.

Louis Beckers.

FRENCH-SPEAKING THEATRE

Brussels opened its theatre season with special emphasis on Maeterlinck, who died during the summer of 1949. At the Parc Theatre "Alladine and Palomides" was performed; at the Monnaie, "Monna Vanna", and at the National Theatre, "Pelléas and Mélisande".

Each year Belgium maintains a tradition by welcoming several French companies. These recently brought us the new productions "Nina" and "Bobosse" by Roussin, "Le Mal Court" by Audiberti, Camus's "Caligula", which were given at the Parc; and "Le Partage de Midi" by Claudel, "Ardèle ou la Marguerite" by Anouilh, and "Les Œufs de l'Autruche" by Roussin, all at the Galeries.

Among other works, the Parc itself gave "Le Pain Dur" (Hard Bread) by Claudel, and "Nous Irons à Valparaiso" (We are Going to Valparaiso) by Achard, while the National Theatre presented Achard's "Le Corsaire" (The Corsair), "The Importance of Being Earnest" by Wilde, and "The Skin of Our Teeth" by Thornton Wilder.

A great ovation was given to Claude Etienne, producer-manager of the Rideau de Bruxelles, on the occasion of this company's 1000th performance. This group is widely appreciated and admired for its theatrical enterprise and courage. Two Belgian works worthy of special mention produced by the Rideau de Bruxelles during the season have been "Lamentable Julie" (Woeful Julie) by Paul Willems, and "Les Folies Bergère" by Charles Bertin.

Paris has come to know the Belgian dramaturge Michel de Ghelderode who, now an invalid, is living in retirement. An exhibition was devoted to him at the Book Museum.

The critic Honoré Lejeune, founder of the Union de la Presse Théâtrale, recently published the tenth volume of his "Brussels Theatre". This is an encyclopaedia of the living theatre in Brussels, indispensable for the study of the Belgian theatre since 1933.

R.H.L.

The Belgian Centre

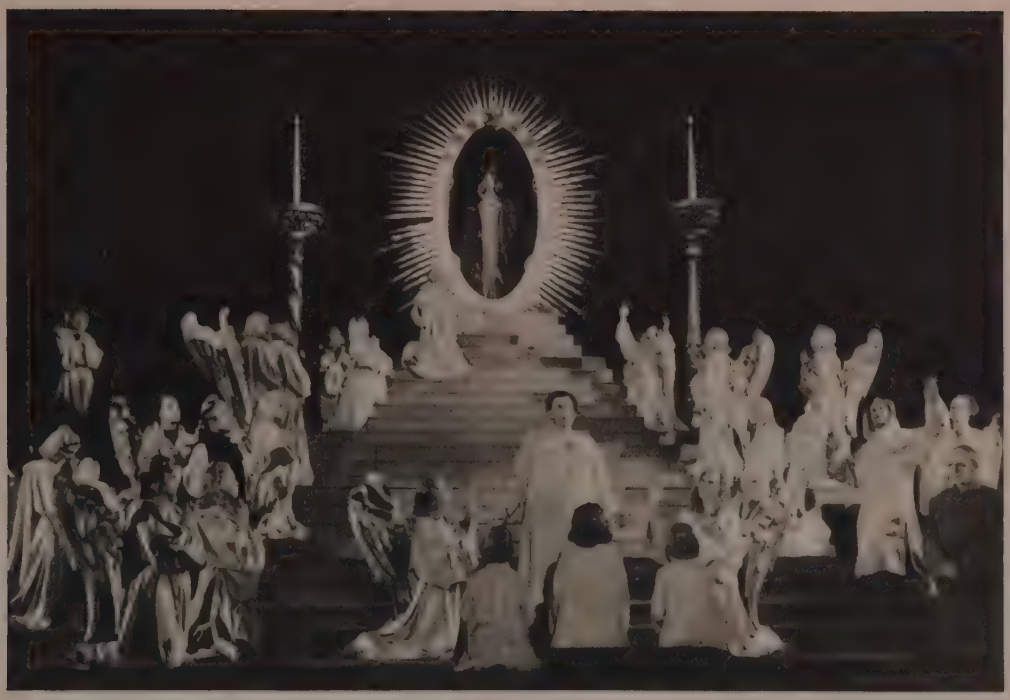
After an initial period of groping our way, the organizing structure of our Centre became definitely established.

On the 24th March, 1949, the Ministry of Education formed the Committee of Theatre Experts, which is composed of representatives of all the active elements in the Belgian theatre. This Committee represented both the Flemish and French-speaking theatre, and included authors, actors, directors, critics and technicians, of both professional and amateur status. Its function was purely advisory, the actual work being carried out by the Belgian Theatre Institute (IBT).

The IBT has not been content only to accomplish the tasks the ITI has set it, such as furnishing contributions for the monthly bulletin "World Premieres", and of documentation on theatre architecture, international theatre tours, and copyright. On its own initiative the IBT recently organized, at the Palais des Beaux-Arts in Brussels, an Exhibition devoted to "Theatre Décor in France, 1947-49", This exhibition contained approximately 50 models and 400 sketches for décors, and a large number of photographs and documents. It paid special hommage to Christian Bérard, but 45 other French set-designers had sent in samples of their work, and the exhibition had an enormous success with the press and the public alike.

The IBT also plays an important part in the initiation of young people in dramatic art. With the help of its specialised library and its instructors, it has been able since its foundation in 1947 to reply to over 4000 requests for information. It has also organised 10 or more short courses of 5 to 10 days each.

R. H.



FAUST, *by Gœthe (Second Part), with Ewald Balser in the role of Faust. Directed by Josef Gielen. Burgtheater, Vienna. 1950.* Photograph by Rudolf Pittner.

FAUST, *de Gœthe (deuxième partie) avec Ewald Balser dans le rôle de Faust. Mise en scène de Josef Gielen. Burgtheater de Vienne. 1950.* Photo Rudolf Pittner.

DAS FLOSZ DER MEDUSA *(The Raft of the Medusa), by Georg Kaiser. Directed by August Rieger. Settings by Felix Smetana. Theater der Courage, Vienna. 1950.* Photograph by Sculda Müller.

DAS FLOSZ DER MEDUSA, *de Georg Kaiser. Mise en scène de August Rieger. Décor de Felix Smetana. Theater der Courage, Vienne. 1950.* Photo Sculda Müller.

BRAZIL

The Brazilian Centre of the ITI is directed by M. Danzel da Silva Rocha, its president, and M. Joracy Camargo, its permanent secretary, who is also a well-know theatrical author. At the same time, the Federal Government has instituted a National Theatre Service at the Ministry of Education, directed by Prof. Thiers Martins Moreira, which publishes an important theatrical quarterly entitled "Dionysos". Another important figure in the national theatre is Prof. Santa Rosa.

Rio de Janeiro has about twenty theatres. The Municipal Theatre devotes itself mainly to opera, ballet and concerts, but its dramatic season which opens in April usually welcomes several touring companies from abroad. The Phoenix, Regina and Gymnasium Theatres house the most important dramatic companies; and Henriette Morineau, a French actress now established in Brazil, directs one of the most outstanding groups with great success. There are no less than six independent ballet companies, not including a Negro Theatre and Ballet.

The University Theatre movement is well organized, especially in Rio, Recife and Porto Alegre. The Brutus Theatre, whose leading figure is the author and dramatist Paulo Carlos Magna, has organized important seminars in dramatic art, and given many classical performances, including Greek tragedies, Portuguese classics, and Shakespeare. The Recife group, on the other hand, which has its own travelling theatre equipment, shows modernistic and more experimental tendencies.

The play Tu Deus formou à em casa de Guilherme Figueiredo won the "Theatre Cruzeiro Award" for 1948. Guilherme Figueiredo is also the author of General Strike, and has translated several plays by G. B. Shaw and Molière.

MARIO NUNES.

CHILE

The Experimental Theatre of the University of Chile has performed "An Inspector Calls" by J. B. Priestley, "The Life of a Man" by Leonid Andreev, "Iphigenia in Tauris" by Goethe, and "La Celestina" by Fernando de Rojas. The tours this company made in the provinces met with an impressive success.

The Experimental Theatre of the Catholic University presented "Pygmalion" by G.B. Shaw, and "L'Annonce faite à Marie" by Claudel. It also revived one of its 1948 successes, "El Burlador de Sevilla".

The Arts Theatre of the Ministry of Education concentrated its attention on French theatre, giving "Le Feu qui reprend mal" by J.J. Bernard, "Le Malentendu" by Albert Camus, "Le Voyageur sans Bagages" by Jean Anouilh, and "Si je voulais" by Paul Geraldy.

On the other hand, the National Comedy Company supported the cause of Chilean dramatists by presenting "Algún Día" (Some Day) by Isidora Sarat, "El Corazón limita con el Mar" ("The Heart is Bounded by the Sea") by Wilfredo Mayorga, and "Sombras en el Agua" ("Shadows on the Water") by David Wisniewski. Finally, it also produced "La Ley es Hombre" by Paul Herman.

In conclusion, the Free Theatre produced "Fuegueros Cortos" by J.B. Priestley.

THE CHILEAN CENTRE

Three main tasks have occupied the attention of the Chilian Centre: encouraging the affiliation of new Institutions, the drafting of a law to protect the interests of the theatre, and the construction of new theatres.

We are doing our utmost to gain the support of Institutions such as the Society of Theatrical Authors, the Experimental Theatre of the Catholic University, and the Arts Theatre of the Ministry of Education. These three organisations would join the Experimental Theatre of the University of Chile, the Ballet of the School of Advanced Musical Studies of the University, and the Professional Syndicate of Theatrical Authors, which is present consultant to our Centre. Such additions would contribute to the building-up of a powerful and extremely representative National Centre.

Meanwhile, we are even more concerned with the law protecting the theatre, which must be voted by our Parliament. This law will make it possible to organise new dramatic companies to tour the provinces constantly and assist those already in existence. It will also permit the organisation of social security for theatre people. Its promulgation will, in short, contribute largely to the development of the Chilean theatre.

Lastly, the Chilian Centre is striving to gain Government support in the construction of new theatres, not only in the capital but in the provinces. The lack of suitable premises is one of the greatest obstacles to the progress of our national dramatic art.

Limited though it may seem, our programme is actually ambitious since it aims at remedying both now and in the future the worst evil-doubt that hamper the Chilian theatre, namely, lack of unity among those who work in the theatre, and lack of adequate means to overcome this disunity. In the consciousness of our programme lie its originality and its merit.

MARIO NAVARRO DE SOTTA.

FRANCE

The Theatre Season in Paris seems to fall into the category of entertainment. La Petite Hutte *by André Roussin is approaching its one thousandth performance at the Nouveautés Theatre, while* L'Invitation au Château *and* Le Bal des Voleurs *have been resumed by André Barsacq at the Atelier. Whether or not it indicates a spiritual or intellectual evolution, there is a definite revival of light comedy as a type, in the direction of burlesque with Max Regnier's* Les Héritiers Bouchard *(The Bouchard Heirs) or in the use of comic effects within the scope of dramatic characterizations and situations as in André Roussin's* Nina *at the Bouffes Parisiens. Moreover, renowned authors like Roger Ferdinand and Marcel Achard have felt the necessity of refreshing their approach, the former with* La Galette des Rois *(The Board) at the Daunou Theatre, the latter at the Comédie des Champs-Elysées with* La Demoiselle de Petite Vertu *(The Lady of Small Virtue), classified as a "comedy about a drama".*

It is significant that serious dramatic works like André Obey's L'Homme de Cendres *(Man of Ashes) at the Comédie Française, Roger Vailland's* Héloïse et Abélard *at the Théâtre des Mathurins, Albert Camus'* Les Justes *at the Hébertot, and Jean Bernard Luc's* Nuit des Hommes *should be warmly received by the critics and at the same time attract only a limited, if enthusiastic, public.*

There has been a number of revivals with casts of stars: Tristan Bernard's Le Petit Café *with Bernard Blier and Marie Dubas at the Théâtre Antoine, Colette and Léopold Marchand's* Chéri *with Valentine Tessier and Jean Marais at the Théâtre de la Madeleine, Alexandre Dumas the Younger's* La Dame aux Camélias *with Edwige Feuillère at the Théâtre Sarah Bernhardt, Paul Féval and Anicet Bourgeois'* Le Bossu *(The Hunchback) with Pierre Brasseur and the Madeleine Renaud-Jean-Louis Barrault Company at the Théâtre Marigny, Paul Géraldy and Robert Spitzer's* L'Homme de Joie *(Man of Joy) with Jean-Pierre Aumont at the Théâtre de la Michodière.*

The Comédie Française has revived Le Cid *of Corneille, directed in an intentionally modified style by Julien Bertheau, and has given Jean Meyer the responsibility of staging Georges Neveux's adaptation of Shakespeare's* Othello *in the extremely tasteful scenic terms prescribed by the richly imaginative settings of A. M. Cassandre.*

At the Athénée, Louis Jouvet interpreted Molière's family drama Tartuffe, *with the support of solemnly severe settings by the renowned painter, Georges Braque.*

The doors of Paris Theatres have been opened wide to foreign plays: English (Robert Sheriff's Miss Mabel *at the Théâtre Saint-Georges, Margaret Kennedy's* Escape me Never *at the Théâtre Verlaine), American (Tennessee William's* A Streetcar Named Desire *at the Théâtre Edouard VII, Arthur Miller's* All My Sons *at the Vieux Colombier), Belgian (Fernand Crommelynck's* Carine *and Michel de Ghelderode's* Barabbas *at the Théâtre de l'Œuvre, Michel de Ghelderode's* Fastes d'Enfer *(The Pomps of Hell),* Hop Signor! *and* Sire Halewijn *at the Théâtre des Noctambules), Russian (Valentin Kataïev's* Squaring the Circle *at the Théâtre de la Huchette), Italian (Ugo Betti's* Lotta fino all' alba *at the Théâtre des Noctambules), Hungarian (Ferenc Molnar's* Liliom *at the Théâtre de la Renaissance), Swedish (Strindberg's* Ghosts *at the Gaîté Montparnasse and Henning Berger's* The Flood *at the Studio Vendôme), German (Ferdinand Brückner's* Elisabeth, *by the Madeleine Renaud-Jean-Louis Barrault Company, and Bert Brecht's* The Exception and the Rule *by the Jean-Marie Serreau Company).*

The Piccolo Teatro of Milan realized a ready success with its productions in Italian of Carlo Gozzi's Raven *and Pirandello's* Tonight We Improvise *at the Théâtre des Champs-Elysées. At the Théâtre de l'Humour, the American Club Theatre, under the direction of Anne Gerlette and George Voskovec, soon gained a steady public with its productions, in their original dialogue, of one-act plays by Tennessee Williams, Thornton Wilder, William Saroyan and Irvin Shaw.*

The General Administration of Arts and Letters of the Ministry of National Education continues to do its utmost to ameliorate present difficulties in the Theatre. On the one hand, it participates to a considerable extent in the material well-being of the Dramatic Centres it has created in the East, at Toulouse, and (quite recently) in the West at Rennes; and on the other, it has established the subsidized Commission of Aid for the First Play.

In Paris, new directors are becoming progressively better known for their stating of new plays in the smaller theatres. Thus, the appearance on the contempary scene of the poet Audiberti is due to the Myrmidon Company of André Reybaz and Catherine Toth, who recently produced L'Ampélour *(The Emperor) as well as the discovery in Paris of the Belgian playwright, Michel de Ghelderode.*

The French Theatre has suffered cruel losses this winter in the death of Jacques Copeau and Charles Dullin. Theatre people of the whole world took part in the recent testimonials given in their honour. But death could not stop the rich flow of their influence. One of Charles Dullin's last acts was to appoint young Raymond Hermantier as director of A chacun selon sa faim *(To Each According to his Hunger) by the young Belgian author Jean Mogin, a work engaged by the Commission of Aid for the First Play.*

Paul-Louis MIGNON.

U OF I
LIBRARY

ALLEMAGNE
GERMANY

EULENSPIEGEL, *de Günther Weissenhorn. Mise en scène de Franz Reichert. Décors de Heinrich Kilger. 1949. Hebbel Theater, Berlin.* Photo Ruth Wilhelm.

HERR PUNTILA UND SEIN KNECHT MATTI, *de Bertold Brecht. Mise en scène d'Erich Engel et Bertold Brecht. Décor de Caspar Neher. 1949. Deutsches Theater, Berlin.* Photo Heinz Köster.

HERR PUNTILA UND SEIN KNECHT MATTI, *by Bertold Brecht. Directed by Erich Engel and Bertold Brecht. Settings by Caspar Neher. 1949. Deutsches Theater, Berlin.* Photograph by Heinz Köster.

EULENSPIEGEL, *by Günther Weissenhorn. Directed by Franz Reichert. Settings by Heinrich Kilger. 1949. Hebbel Theater, Berlin.* Photograph by Ruth Wilhelm.

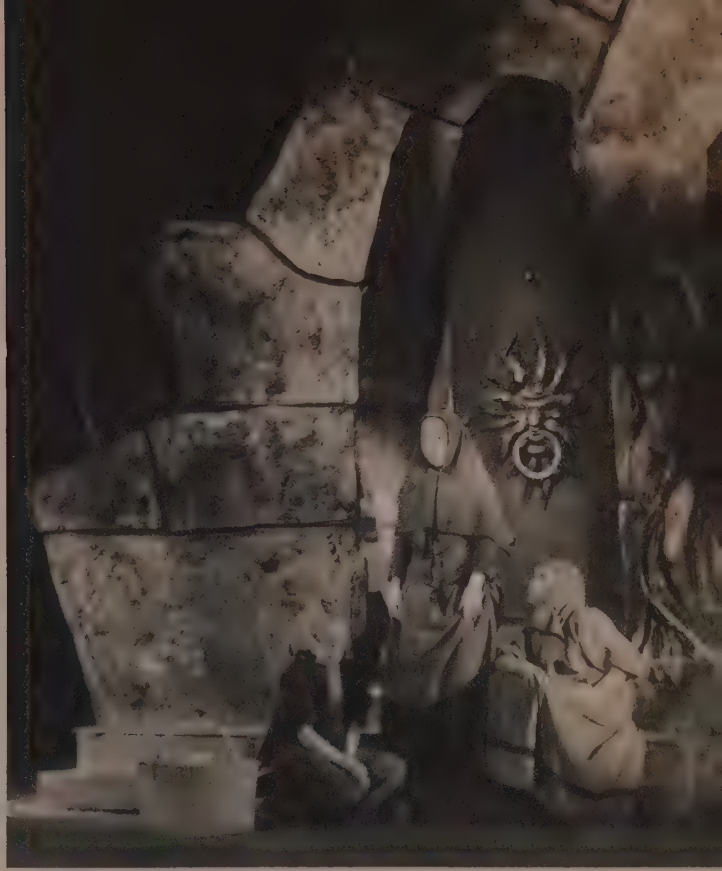
MUTTER COURAGE UND IHRE KINDER, *Chronique de la Guerre de Trente Ans, de Bertold Brecht. Mise en scène d'Erich Engel et Bertold Brecht. Décor de Heinrich Kilger. 1949. Deutsches Theater, Berlin.*

MUTTER COURAGE UND IHRE KINDER, *a chronicle of the Thirty Years' War, by Bertold Brecht. Directed by Erich Engel and Bertold Brecht. Settings by Heinrich Kilger. 1949. Deutsches Theater, Berlin.*

BELGIQUE
BELGIUM

MARIKEN VAN NIMMEGHEN, *a flemish mystery-play of the Middle Ages. Directed by Fred Engelen. Settings by Toon Brulin. 1949. Studio of the Flemish National Theatre.*

MARIKEN VAN NIMMEGHEN, *mystère du Moyen Age flamand. Mise en scène de Fred Engelen. Décor de Toon Brulin. 1949. Studio du Théâtre National Flamand.*



PELLÉAS ET MÉLISANDE, *de Maeterlinck. Mise en scène de Jacques Huisman. Décors de Denis Martin. 1950. Théâtre National Français.* Photo Hensler.

PELLÉAS ET MÉLISANDE, *by Maurice Maeterlinck. Directed by Jacques Huisman. Settings by Denis Martin. 1950. French National Theatre.* Photograph by Hensler.

OU L'ÉTOILE S'ARRÊTA, *de F. Timmermans et Ed. Veterman. Mise en scène de Maurits Balfoort. Décor de Fred Bogaerts. 1949. Théâtre National Flamand.* Photo L. V. Camdenbergh.

WHERE THE STAR STOPPED, *by Felix Timmermans and Ed. Veterman. Directed by Maurits Balfoort. Settings by Fred Bogaerts. 1949. Flemish National Theatre.* Photograph by L. V. Camdenbergh.

The creation of an International Theatre Institute has been found indispensable by all the theatre people who have been approached, but a certain amount of time will unquestionably be required to establish the national centres of that Institute and to allow each one to work out its own schedule of activity.

In this domain, the French Centre, since the first year, has been able to take the initiative in establishing contacts and services of definite interest. Naturally its first undertaking was to meet the demands of the Secretary-General of the ITI and to put into effect the resolutions of the Zurich Congress. In this connection, the appearance of the first numbers of the Bulletin was considerably more effective than had been expected. The comments which greeted this publication in the press and the direct recognition it received from professionals in Paris and in the provinces resulted in spontaneous signs of interest in the French Centre. The numerous contacts we have since enjoyed with authors, directors, and the public ensure that the documentation we assemble on world premières, for example, is already as complete as possible.

At our suggestion, certain editors have offered the services of their theatrical publications to various Centres of the ITI — a step which will render more vital and searching our present efforts at documentation. In this respect, we have tried to promote direct exchanges with other Centres. The British Centre particularly has been interested in various theatre problems in France and has found us in every case anxious to answer their questions and happy ourselves for the opportunity to examine the matters concerned

When the International Theatre Institute undertakes to promote tours of foreign study for young authors, directors, and theatre technicians, it might be well to point out that the French Centre has envisaged the possibility of their studying dramatic art in special schools or theatres. We have met everywhere the greatest sympathy and goodwill. One Paris drama school has even considered the creation of a section for English speaking students. Moreover, through the offices of the French Centre, several theatre people recommended by the ITI are already profiting, during their stay in France from following courses, attending rehearsals, visiting theatres, and watching performances.

It seems essential that tours of study should serve not only the interests of the travellers themselves but those of the entire body of the International Theatre Institute. It is fitting that they should mutually exchange their impressions of foreign theatrical productions. Comparisons thus made will naturally be of great value toward a better understanding of present problems in the world's theatre.

For this reason the French Centre requests of its visitors that they file a report on their stay.

The French Centre is justifiably proud of the meetings it has promoted between people of the theatre, and for this reason it rejoices in the opportunity of welcoming delegates of other Centres to the third ITI Congress.

Raymond COGNIAT

ISRAEL

At this moment, the international theatrical exchanges are in full swing.

On the occasion of its 25th anniversary, the Ohel Theatre, the Workers' Theatre of Israel, is touring Europe starting at the end of March.

The pantomime group of Etienne Decroux is touring Israel in April and the Chamber Theatre is in negociations with the British Arts Theatre for a visit in the summer to Israel.

There has been an exchange of directors between Israel and Switzerland : Leopold Lindtberg directed at the Chamber Theatre Iwgenii Schwarz's play The Shadow, *and J. Millo has directed Miller's* The Death of a Salesman *in Zürich.*

NETHERLANDS

In the 1949-50 *season the Netherlands were visited by the Metropolitan Ballet from London, and by the following play-acting companies : the Young Vic (A Midsummer Night's Dream); Théâtre Hébertot (Caligula) : Albert Basserman (Gœthe's Faust); Det Norske Theatret (Peer Gynt). All these performances were given in the original language of the play.*

Several of the plays of Herman Heyermans, the great Dutch playwright, were performed this year to commemorate the 25th anniversary of his death. It was evident that many of them had not lost their power to grip an audience.

Among the several foreign plays having a great success in the Netherlands are : " Mourning becomes Electra " (O'Neill) and " A Streetcar named Desire " (Tennessee Williams), both running a second season; " Anne of the Thousand Days " (Maxwell Anderson); " Present Laughter " (Noel Coward); " Harvey " (Mary Chase); " Black Chiffon " (Lesley Storm); " L'Invitation au Château " (Jean Anouilh).

The Dutch Festival which will be held from June 15th to July 15th this year will include, besides concerts operas, and ballets, performances of a Greek tragedy, probably " Œdipus ". In the ancient surroundings of the " Prinsenhof " in Delft, performances will be given of the medieval Dutch morality-play, " Elckerlijc " (Everyman). At the same time the Old Vic Company will be coming over from England to play " Hamlet " and Goldsmith's " She Stoops to Conquer ".

Some Dutch plays having a successful run at present are " De Ring en de Kelim " (The Ring and the Kelim Rug), by Luisa Treves, now in its 2nd season, " De Wereld heeft geen Wachtkamer " (The World has no Waiting Room), by Maurits Dekker, and " Het Vergeten Peloton " (The Forgotten Platoon), by Hans Tiemeijer.

The founding of the Dutch National Theatre Centre in June 1949, enabled the Netherlands to participate in the Zurich Congress as a full member of the I.T.I., and although we cannot boast of any great achievements after so short a time, it can be said that we have laid the foundations for us to work on in the coming years.

Through the close contact that we keep with dramatic, ballet and opera companies, we are able to send in our reports on world premieres to Paris, for publication in the monthly bulletin, with the least possible delay.

The Secretary of our Centre was present on the occasion of the 75th anniversary of the Dutch Academy of Dramatic Art. Among other celebrations a symposium was held at which several Dutch and Belgian authorities on dramatic art spoke on " The Stage and Reality ".

We have been in touch with several prominent architects, who have promised us their cooperation for the theatre exhibition that will be held during the Third Congress of the ITI in Paris.

Furthermore we have furnished letters of reference to the National Centres of the countries concerned whenever those wanting contact with foreign theatre circles have applied to us.

NEW-ZEALAND

New Zealand is possibly unique in that she does not possess a professional theatre company and yet drama is the art form (rather than, say, group singing or chamber or other instrumental music) most practised by her people. Partly owing to her isolation from the rest of the world — even touring companies from Australia are rare and the visit of England's Old Vic Company last year caused something resembling mild hysteria — and partly because her small population of under two million is scattered, the people have developed an extraordinarily large number of amateur groups some of which achieve a higher standard, probably, than would be the case had a professional company existed.

In the capital city, Wellington, last year, the Wellington Repertory Theatre presented eleven plays, including Othello *(Shakespeare)*, Shadow and Substance *(Caroll)*, The Trojan Women *(Euripides)*, The Guinea Pig *(Chetham Strode)*, Peter Pan *(Barrie)*, This Happy Breed *(Coward) and* The Gioconda Smile *(Huxley). The Thespians presented five plays including* Henry IV *(Shakespeare — a cut version reducing the two parts to one play) and* Le Bourgeois Gentilhomme *(Molière). The Unity Theatre presented* Our Town *(Wilder) and* The Moon in the Yellow River *(Johnson). The University students played* She Stoops to Conquer *(Goldsmith) and the Religious Drama Society presented* Noah *(Obey) and* Skipper Next to God *(De Hartog).*

The other three large cities are similarly served. The Dunedin Repertory Society played The Barretts of Wimpole Street *(Besier)*, Heartbreak House *(Shaw)*, The Winslow Boy *(Rattigan)*, Much Ado About Nothing *(Shakespeare)*, The Gioconda Smile *(Huxley). In Christchurch a group of University students directed by Miss Ngaio Marsh made history by touring in Australia with* Six Characters in Search of an Author *(Pirandello) and* Othello *(Shakespeare). Worthwhile plays produced in Auckland included* The Sea Gull *(Chekhov)*, The Taming of the Shrew *(Shakespeare) in modern dress, and* The Skin Game *(Galsworthy) by the Auckland Repertory Theatre.*

The greatest need, and one of which the people are acutely conscious, is for experienced producers. This is one of the main problems being dealt with by the *New Zealand Drama Council*, an organisation to which are affiliated almost all the dramatic organisations in the country, and which is the representative I.T.I. agent for New Zealand.

The New Zealand Drama Council.

NORWAY

Some of the most successful plays recently produced in Norway are A Streetcar Named Desire, Death of a Salesman, *and works by Anouilh, Sartre, and Jean Genêt.*

At present the National Theatre of Oslo is playing Sartre's Les Mains Sales; *the New Theatre, in its series of " literary matinées ", is staging* Les Bonnes *by Jean Genêt with a success that is making up for the partial failure of Marcel Aymé's* Lucienne et le Boucher.

ARGENTINA
ARGENTINE

SCENE FROM A PRODUCTION AT THE CASINO DEL MAR OF LA PLATA. *Municipal Theatre Company of Buenos-Aires.*

UNE SCÈNE D UNE REPRÉSENTATION AU CASINO DE MAR DEL PLATA. *Théâtre Municipal de Buenos-Aires.*

ISRAEL

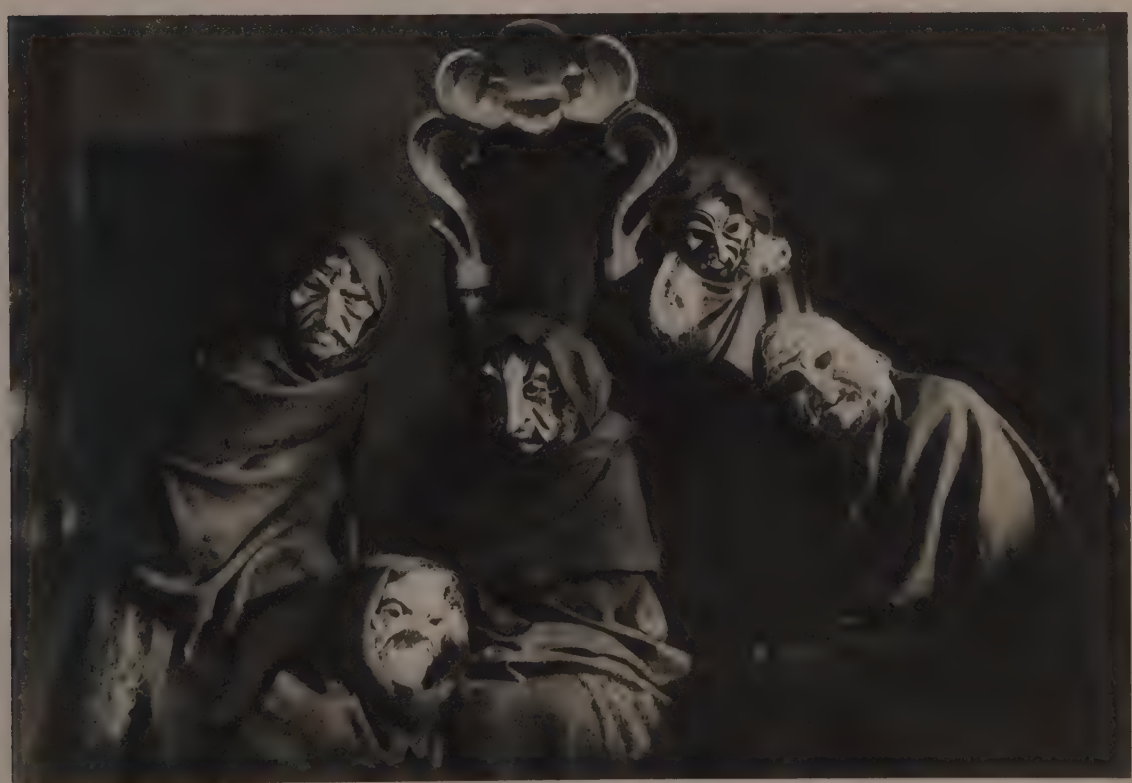
HE WALKED IN THE PRAIRIE *(Hu Halah Bassadot) by Moshe Shamir. Directed by Joseph Millo. Settings by Arieh Navon. Kameri Theatre.*

IL MARCHA DANS LA PRAIRIE *(Hu Halah Bassadot) de Moshé Shamir. Mise en scène de Joseph Millo. Décors d'Arieh Navon. Théâtre Kameri.*

THE COCKPIT, *by Bridget Boland. Directed by Leonard L. Schach. Settings by Cecil Pym. University Dramatic Society. Capetown. 1949.*

COCKPIT, *de Bridget Boland. Mise en scène de Léonard L. Schach. Décors de Cecil Pym. University Dramatic Society de l'Université de Capetown. 1949.*

CHILE ☆ CHILI



THE WITCHES *in* THE LIFE OF MAN *by Leonid Andreiev. Directed by Augustin Sirē. Settings by Oscar Navaro. 1948. Experimental Theatre of the University of Chile.* Photograph by J. Hochhäusler.

Les Sorcières dans "LA VIE D'UN HOMME" *de Léonide Andréiev. Mise en scène d'Augustin Sirē. Décors d'Oscar Navaro. 1948. Théâtre Expérimental de l'Université du Chili.* Photo J. Hochhäusler.

PERU

The Government has demonstrated its interest in dramatic activity here by founding successively a National Theatre Company, a School of Dramatic Art for actors and designers, and finally an Annual Competition for the best playwrights.

The Competition, to date, has brought to light five young dramatic authors : Juan Rios, Percy Gibson, Sebastian Salazar, Raul Deustua and Bernardo Roca Rey. Their plays, dynamic, flexible, singularly rich in poetic quality, have been a welcome surprise to the Peruvian public, grown a trifle weary of 19th Century plays.

The National Theatre Company, whose formation in Lima was aided by the great Spanish actress, Margarita Xirgu, inaugurated its programme on July 5th, 1946 with a triumphant production at the Teatro Segura of O'Neill's Anna Christie. *Later productions included Pirandello's* The Life I Gave You, Esa Luna que empieza *by Percy Gibson,* El Barquero y el Virrey *by Corpancho,* El Demonio de la Guarda *by Villaran,* El Hechizo *by Samaniego — all Peruvian authors; and works by Benavente and Gogol.*

The 1947 season brought productions of Ibsen, d'Annunzio, Ben Jonson, Jean-Jacques Bernard, and Amor, gran laberinto *by the Peruvian author Sebastian Salazar.*

After slight setbacks in 1948, the 1949 season gave us La Barca sin Pescador *by Casona, Shaw's* Candida, *Priestley's* An Inspector calls, *and* Outward Bound *by Sutton Vane.*

Dramatic art in Peru is also pursued by amateur groups. One of them, the Asociaciôn de Artistas Aficionados has revived the ancient, traditional, dramatic form of open-air Miracle plays, performed in church squares. So Calderon, Lope de Vega, and Moreto have been played in the shadow of the baroque steeples of colonial Lima. B. R. R.

SWEDEN

At the beginning of the year the Royal Dramatic Theatre of Stockholm presented the première of Prince Wilhelm's play, Derelict, *which was warmly applauded by the critics.*

In February, also in Stockholm, a new comedy by Gustaf Hellström of the Swedish Academy, A Young Man's Visit, *was produced at the Théâtre Blanche, and met with great success.*

At Göteborg, two symbolical dramas by two young authors, Bengt Anderberg and Stig Dagerman, were presented. Strindberg's Miss Julie *has been revived, with the great actress Inga Tidblad in the leading part.*

The Danish actor Paul Reumert created a sensation with his performance, in evening dress, of all the nineteen rôles of Molière's Don Juan.

At the Stockholm Opera House, Ellen Rasch, the Swedish prima ballerina, and Anthony Tudor, the British maître de ballet, have revived Giselle, *a ballet not seen on the Swedish stage since* 1845.

SWITZERLAND

Switzerland, small though it may be, was strongly in favour of joining the ITI and taking part in its work.

Since the middle ages, the life of the theatre in Switzerland has always been a very active one, even during the periods when it was confronted by many obstacles. At the present time, interest in the theatre is greatly increased in all parts of our country, whether their language be German, French, Italian or Romanic. Thus, in forming our Centre, we have tried to unite not only the associations responsible or our large theatres, such as the Municipal Theatres, but also the amateur theatrical societies.

Last year the Sundicate of Swiss Theatres, by agreement with the Swiss Federal Authorities, was charged with preparing the formation of our Swiss National Theatre Centre, whose statute was read and approved the 21st April, 1949. Shortly after, the ITI formally accepted the affiliation of the Swiss National Centre.

From the outset, exchanges between the CNS and the ITI were very lively, especially as the Second Congress of the ITI was held in Zurich from 25th June to 2nd July, 1949. The delegates to this Congress had ample occasion to observe Swiss theatrical activity, for in Zurich at that time there were an exhibition on Swiss theatre, the annual festivals of opera and light opera at the Municipal Theatre, and of comedy (even in patois) at the Schauspielhaus.

It goes without saying that our Centre will participate in the coming exhibition of theatre architecture in Paris. We shall be exhibiting some very interesting models and documentary material, which will give a clear picture of current trends in Swiss theatre architecture.

Swiss theatres have not been lacking in productions of works from the international theatre repertoire. At the same time many Swiss works have been played abroad, both in their original language and in translation.

It is our hope that our relations with the ITI and, beyond that, with the theatre of the world itself, may render valuable service wherever it is needed.

Doctor THEILACKER

UNITED KINGDOM

LONDON THEATRE. FEBRUARY—MARCH 1950

The longest run in London at the present time is Worms Eye View. *This play, by R. F. Delderfield, completed the 1688th performance of its London run on the 27th February, 1950, at which time there was no sign of any falling off in the box-office receipts. It is an unpretentious comedy written during the war about a group of airmen billeted in one of the more depressing boarding-houses in an English sea-side town. The story of the eventual revolt of the landlady's timid and browbeaten husband is told with gentle humour, and the explanation of the play's extraordinary popularity is perhaps to be found in the absolute simplicity and veracity of both situation and character.*

Venus Observed: *A new modern comedy in blank verse by Christopher Fry, produced by Sir Laurence Olivier, under his own management, and in which he plays the leading part, opened on the 18th January, 1950, at the St. James's Theatre. It was hailed with enormous enthusiasm by both press and public, and all seats are booked ahead for many months to come.*

Ring Round the Moon: *Christopher Fry's adaptation of Jean Anouilh's* L'Invitation au Château, *has been said to be a faithful translation rather than an adaptation of the original in all but the title. It started its highly successful London run at the Globe Theatre on the 26th January 1950.*

There are still (27th February) two pantomimes running in the West-end of London, although one of them finishes this week. This peculiarly English form of entertainment is mainly for children, although it often has a considerable appeal for their elders as well. It is a kind of musical comedy based on a legend or fairy tale, such as "Dick Whittington", "Cinderella" or "Alladin and his Wonderful Lamp". The tradition is still maintained by which the hero is played by a young woman, and the "dame"—a comic elderly female, usually the hero's mother—is played by the leading male comedian. The plot is further embellished with a demon king, a fairy queen, and various animals (usually played by two clowns in a comic imitation of an animal's hide). The run of these shows is mostly restricted to three or four weeks at Christmas time, but some of the more lavish are kept on if the box-office receipts justify it.

Picasso's Desire Caught by the Tail *was privately presented for one performance only, at the beginning of February, at the Rudolph Steiner Hall. It was presented by the Institute of Contemporary Art, and was well received by a very specialised type of public.*

Apart from the Opera and Ballet at Covent Garden and Sadler's Wells, out of thirty-seven West-end London theatres, nineteen are showing light comedies of varying merit, eleven musical comedies—of which three are pantomimes, and three more are imports from America—and the remaining seven theatres are giving more serious plays or classics.

The Chepstow Theatre Club, one of London's many experimental theatre groups, is to produce on the 28th February, a new play by Joan Ingram, called Room 37. *It is based on the author's own experiences in a German internment camp.*

The British Centre

The British Centre is controlled by a Committee, under the the Chairmanship of the Viscount Esher, M. B. E., upon which sit representatives of the following organisations: the Arts Council, the British Council, the Ministry of Education, the Unesco National Commission for the U. K., British Actors' Equity, the League of Dramatists, the British Drama League, and the Joint Council for the National Theatre and Old Vic,—also individuals prominant in the theatre world such as Tyrone Guthrie and John Burrell, amongst others.

The Centre is financed by a grant of £ 1.500 advanced in equal shares by the Arts Council and the British Council. It is staffed by a part-time General Secretary, and a full-time Assistant Secretary, both salaried positions. In the opinion of those responsible it would not be possible for any Centre to function efficiently on a smaller income or with a smaller staff. It is the proud boast of the British Centre that no enquiry, whether made in person or by correspondence, has been ignored, and that no letter has remained unanswered. And this in spite of the fact that the work of the Centre has been greatly increased by the Secretary being also the Chairman of the Committee charged with the organisation of the Architecture Conference-Exhibition that is to be held in Paris in June, just before the Annual Congress.

The work entailed in collecting material for, and in circulating the ITI Bulletin of World Premieres, takes up the Assistant Secretary's time for the equivalent of three or four working days in each month. The rest of the time is spent in interviewing travelling theatre personnel from all countries, in dealing with the various schemes and inquiries put out by the Paris Office, and in answering internal queries of all sorts regarding all aspects of the theatre all over the world, and queries from all over the world regarding the theatre in the U. K.

One of the main preoccupations of the British Centre during the last year has been the promotion of an interchange of drama students between member countries. At the moment this seems to be, most regrettably, restricted to the English speaking countries, where it is greatly facilitated by the generosity and enthusiasm of the U. S. Educational Commission, and the various members of the American Centre of the ITI, notably Professor Samuel Selden of the University of North Carolina. The British Centre is, however, most anxious that this interchange

THE RING AND THE KELIM, *by Luisa Treves. Settings by Wim Vesseur. Amsterdams Toneel Gezelschap. 1949.* Photograph by Particam Pictures.

L'ANNEAU ET LE KELIM *de Luisa Treves. Décor de Wim Vesseur. Amsterdams Toneel Gezelschap. 1949.* Photo Particam Pictures.

CASCADE, *Ballet. Music by Raoul Stucky. Choreography by Max Dooyes. "Ballet der Lage Landen" Company. 1949.*

CASCADE, *ballet. Musique de Raoul Stucky. Chorégraphie de Max Dooyes. Compagnie "Ballet der Lage Landen". 1949.*

HERR PUNTILA UND SEIN KNECHT *de Bertold Brecht. Mise en scène de Kurt Hirschfeld. Décor de Teo Otto. Schauspielhaus, Zürich. 1948.*

HERR PUNTILA UND SEIN KNECHT *of Bertold Brecht. Directed by Kurt Hirschfeld. Settings by Teo Otto. Schauspielhaus, Zürich. 1948.*

LEONARD STECKEL *et* THÉRÈSE GIEHSE *dans* DEATH OF AS ALESMAN *de Arthur Miller. Mise en scène de Millo-Pacovsky. Décors de Teo Otto. Schauspielhaus, Zürich. 1950.*

LEONARD STECKEL *and* THÉRÈSE GIEHSE *in* DEATH OF A SALESMAN *of Arthur Miller. Directed by Millo-Pacovsky. Settings by Teo Otto. Schauspielhaus, Zürich. 1950.* Photograph by Serda.

ALS DER KRIEG ZU ENDE WAR *(Quand la guerre se termina), de Max Frisch. Mise en scène de Kurt Horwitz. Décor de Caspar Neher. Schauspielhaus, Zürich, 1949.*

ALS DER KRIEG ZU ENDE WAR. *(When war finished), by Max Frisch. Directed by Kurt Horwitz. Settings by Caspar Neher. Schauspielhaus, Zürich. 1949.* Photograph by Zimmermann.

should spread to all member countries, as it is certainly one of the most important ways of promoting world understanding. This Centre would, accordingly, welcome wholeheartedly any suggestions and proposals regarding such a scheme from all parts of the world.

Enquiries have been made regarding the facilities for foreign companies touring the various member countries, and, while conditions in Italy, Belgium and the U. K. seem to be reasonable, it would appear that the Centres in other countries might do much to obtain concessions from their governments to improve existing conditions. A general international agreement, made possible by the energetic co-operation of ITI Centres in all member countries, which would obtain concessions from all governments and other national bodies concerned, sufficient to make international touring financially possible for non-subsidised companies, would obviously be an immense stimulant to the theatre in all countries. It would, of course, be particularly important for countries, such as the U.S. where the profession suffers periodically from grave unemployment problems. Such a project successfully carried through would enormously enhance the prestige of the ITI, and the British Centre is working, and will continue to work, most energetically towards its realisation.

The British Centre was able to provide the Central Office with all the information demanded of all Centres in Enquiy No. 1, drafted in Prague in 1948. It also endeavours—it is hoped, successfully—to keep the Paris Office supplied with up-to-date information on the theatre in the U. K. This, as the provincial theatre grows and developes under the stimulus of the Arts Council, is by no means confined to London alone, and the task grows in size and complexity with each passing month.

This Centre has been successful in obtaining play scripts from many countries, both members and non-members of the ITI, for applicants from this country, and it has also supplied other countries with English scripts. Work has also been done to assist companies, sponsored by the British Council, Arts Council, and other reputables bodies, who intend touring abroad, by obtaining plans of theatres and details of customs regulations in the countries to be visited. This has been done in co-operation with the corresponding Centres, or, more often, by direct correspondence with the theatre managers concerned.

The ITI TRAVELLING FELLOWSHIP, to which the British Centre is entitled this year as it was one of the founder members of the Institute, has just been publicised. It is expected that there will be a large number of applications for this from all over the U. K., and there is no doubt that this will entail a great deal of work, not only for the staff of the British Centre, but for all Centres who are either awarding these fellowsips or who are being asked to receive a student. All such increased activity should be enthusiastically welcomed, as it is by the expansion of its functions, and the increase of co-operation between Centres, that the purpose of the ITI can be fulfilled. Only in this way can the potential usefulness of the Institute be made apparent to all types and branches of the theatrical world in all countries. And only when this value is fully appreciated can the ITI come into its own as an instrument of world peace and understanding.

Kenneth RAE

UNITED STATES OF AMERICA

Revivals.

Twelfth Night *was given a pleasingly unpretentious revival in New York following summer performances at the annual dramatic festival at the University of Michigan. The public response was disappointing and seemed to suggest that classic and Shakespearean revivals must have top box-office stars to insure the income necessary to cover expenses in an unsubsidized theatre.*

What is undoubtedly the big Shakespearean success of the season is As You Like It, *starring Katharine Hepburn, and featuring William Prince (Orlando), and Ernest Thesiger (Jacques). Michael Benthall staged the Theatre Guild hit brilliantly. Miss Hepburn's New England voice is not ideal for Rosalind but her love scenes with Mr. Prince bring this love lyric brilliantly to life. Cloris Leachman (her premiere) and the veteran Whitford Kane add enormously to the evening's gaiety.*

In the 1949 *year of Strindberg's centennial we saw revivals of* The Father *on Broadway, with Raymond Massey performing disappointingly in the title role, leaving Mady Christians to support the play's thesis in a Germanic rendition of the vindictive wife. Much more interesting was the production of* The Creditors *at the tiny Cherry Lane Theatre out of the Times Square area. A semi-professional troupe called On-Stage gave us an exciting performance in this seldom seen drama.*

New plays.

Margo Jones, whose theatre-in-the-round in Dallas is one of the showspots in our country, produced an exciting new play in Sari Scott's provocatively named An Old Beat-up Woman, *in December, while the most enthralling play I have seen this year was at the Erie Playhouse in Pennsylvania. It is* The Cellar and the Well, *Phillip Pruneau's moving drama of a lower middle-class Irish American family, in the sordid Southside of Chicago.*

Off Broadway, the Abbe Practical Theatre Workshop attracted considerable attention with Edward Gilmore's sensitive treatment of mentally retarded G.I.'s in Building 222, *brilliantly directed by Gloria Monti.*

On the Road.

New Orleans was agog, aghast, amazed and animated by Judith Evelyn's performance of A Streetcar named Desire *in the city in which the play is set and where it was written. But when Miss Evelyn spoke the famous line, " I took a streetcar named Desire, changed to Cemetery, and arrived at Elysian Fields "the audience tittered. They knew that you could never arrive that way : it would be a physical impossibility.*

New University Theatres.

Texas Christian University in Fort Worth, Texas opened its new $ 1.500.000 *Fine Arts Building in December.*

Indiana State Teachers College at Terre Haute opened a new play-house in April under the direction of Robert W. Masters while the University of Kentucky at Lexington dedicated its superb Guignol Theatre in February.

The opening of important theatre buildings such as these is noteworthy and characteristic of our rapidly increasing university and community theatre tempo.

George FREEDLEY

ANTA, the U. S. Centre of the ITI :

In the United States it is the American National Theatre and Academy which itself functions as the U.S. Centre of the ITI. ANTA itself has, of course, many functions and responsibilities relating to the American theatre as a whole which are national in character. It has a board of directors consisting of forty eight leaders in the theatre representing all aspects of theatrical activity in this country, — the presidents of the Actors' Equity Dramatists' Guild, the National Theatre Conference, the American Educational Theatre Association as well as distinguished actors, directors, designers, critics and other theatre leaders. ANTA's members (about twelve hundred at the present time) are spread across the country from New York to California, Hawaï and Alaska. Though ANTA holds a charter from the Congress of the United States, it receives no funds from the government; its funds are derived from membership dues, an annual benefit performance, and gifts.

ANTA has been actively interested in the ITI from the beginning. It sent delegates to the preliminary conference called by UNESCO and to the Congresses in Prague and Zurich. It has paid the U.S. assessment each year and has met other necessary costs. ANTA has appointed a special Committee for the ITI: it consists of Rosamond Gilder, Chairman; Warren Caro, Vice-Chairman; Members : Richard Aldrich, Kermit Bloomgarden; Barrett Clark, Edna Chappell, Blevins Davis, Clarence Derwent, George Freedley, Harold Freedman, C. R. Kase, Samuel Selden.

International Theatre Month :

At the last Congress, the delegates heard Dr. Torres Bodet commend a project for an International Theatre Week (later enlarged to a Month) and a formal resolution urging world wide participation in the International Theatre month was passed at the Congress.

The idea behind the International Theatre Month is simple : to focus attention on the fact that the theatre can " serve international understanding" and that as a «thing done» it can make peoples better known to each other and help in the creation of that climate of mutual respect and good will which alone can bring calm to a harassed world.

The United States International Theatre Month is looked upon as a pilot project and some details of the preparatory work are presented here for the information of other centres and in the hope that a concerted ITI-wide plan will be agreed upon at the next Congress.

These steps were taken to carry out the idea in June 1949 ANTA and the National Commission for UNESCO sent out invitations to about 2.000 professional, college, community and school theatres asking them to participate in this nation-wide demonstration by planning to produce in March 1950 a play, pageant dance or music program emphasizing the broad themes of world understanding, peace and tolerance.

So much for the preliminary work. The actual results of the project cannot be assessed until after March, but it can already be stated that approximately three hundred and fifty theatres in forty-six states will be participating in this nation-wide theatrical event. Some are presenting new plays dealing directly with international themes such as J. B. Priestley's *Home is Tomorrow* and Bridget Boland's *The Cockpit*. Others are producing plays by distinguished foreign authors : Giraudoux, Lorca, de Hartog, Chekhov; or plays on pertinent themes such as Sherwood's *Idiot's Delight*, Anouilh's version of *Antigone*, Toller's *No more Peace...* In certain colleges original plays written for the occasion will be featured. In New York, the New York City Ballet Company have a gala premiere of a new ballet based on a French poem, Rimbaud's " Illuminations", with English choreography, music and decors. Other international events connected with the plays of foreign origin now running on Broadway are planned.

A project such as the International Theatre Month will reach its full significance only when other countries participate in what should be a world-wide demonstration.

OTHER U.S. CENTRE ACTIVITIES

The Chairman and her assistant have supplied the Bulletin with information, and gathered material for *World Theatre*.

Samuel Selden, chairman of the sub-committee on Exchange of Persons has been actively engaged in working out the complex problems relating to the exchange of students under Fulbright and university scholarships, while the Anta office in New York has organized auditions and given information in relation to the various special scholarships in the theatrical field. A special sub-committee of producers — Richard Aldrich, Warren Caro and Kermit Bloomgarden — is studying the problem concerning the exchange of companies... The U.S. Centre office with the help of Harold Freedman has been working on various problems in connection with script exchanges... ANTA has supplied information, advice and hospitality to visitors from Denmark, Holland, Indonesia, Nigeria, England and France. An Architectural Committee has been set up to carry out plans for the Congress in Paris...

Rosamond GILDER

ERRATUM : page 61. Reverse the legends of the two documents at top of page.

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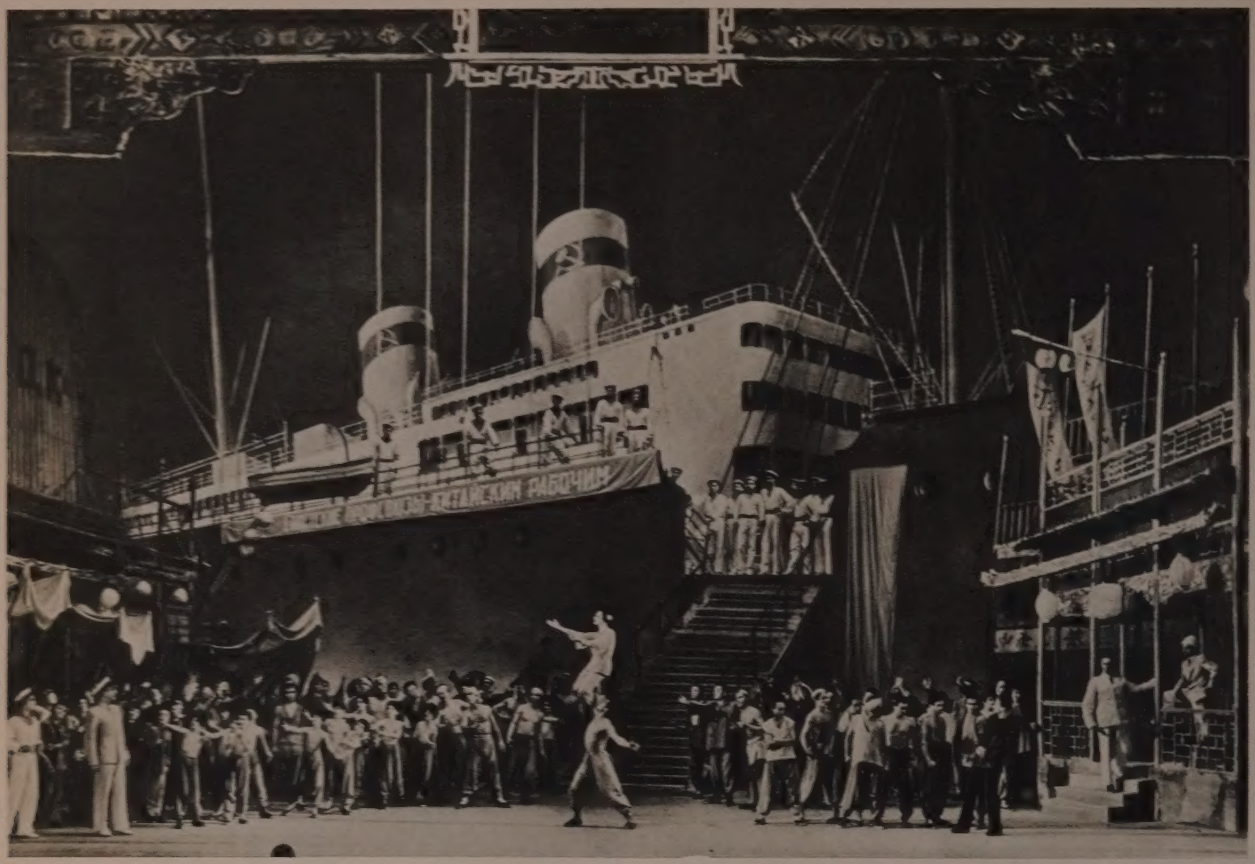

LE PAVOT ROUGE, *ballet de R. Glier. Chorégraphie de L. Lavroski. Grand Théâtre Académique de l'U.R.S.S. 1950.* Photo Batanov.

LE PAVOT ROUGE, *R. Glier's ballet. L. Lavroski's choreography. Academic Great Theatre of U.S.S.R. 1950.* Photograph by Batanov.

LE GÉRANT : OLIVIER PERRIN — DÉPOT LÉGAL 3e TRIMESTRE 1950 — IMP. AULARD - PARIS

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